Kine WEEKLY

Rank to Rent in Canada

See page 3

SPENCER TRACY · KATHARINE
RN · with Lucille BALL · Keenan
· Felix Bressart · Directed by Harold
uet · Produced by Lawrence Weingarten

BUT "WITHOUT LOVE" HAS NOT BROKEN ALL RECORDS AT RADIO CITY!

Tracy walks in his sleep . . . and Hepburn runs!

T [illegible]S ONLY (!) GROSSED THE SECOND BIGGEST FIGURE EVER KNOWN AT [illegible]HE WORLD'S LARGEST CINEMA. "NATIONAL VELVET" STILL HO[illegible]S THE ALL-TIME RECORD! BUT YOU CAN GET "WITHOUT LOVE" FIR[illegible]T . . . SO PREPARE FOR A NEW HIGH, TO STAND TILL M-G-M TOPS IT!

AND LEO TODAY BRINGS YOU BACK TWO OTHER GREAT STARS—NONE OTHER THAN VIVIEN LEIGH AND ROBERT TAYLOR! — IN "WATERLOO BRIDGE." *See Page 17*

". . . one hundred per cent. escapist picture . . . delicious, romantic . . ."
A. E. WILSON—"The Star."

"SUDAN"

IN TECNICOLOR

starring

MARIA MONTEZ JON HALL TURHAN BEY

". . . warms the heart and recalls the good old days before sophistication raised an ugly celluloid head."
PATRICK KIRWAN—"Evening Standard."

". . . you'll certainly give a big hand to 'the old firm' of Maria Montez, Jon Hall and Turhan Bey . . ."
EWART HODGSON—"News of the World."

". . . plenty of dashing horsemanship . . . gallops easily into an irresponsible holiday mood . . ."
DUDLEY CAREW—"The Times."

". . . luscious desert drama."
ERNEST BETTS—"Daily Express."

"Egyptian extravaganza in Technicolor . . . all the glamour of the Arabian Nights are combined in a colourful blend . . ."
"Daily Film Renter."

. . . Universal have done a tremendous production job . . . exciting . . . thrilling . . ."
C. A. W.—"To-day's Cinema."

"Spectacular Technicolor romantic musical extravaganza . . . brimming basinful of box-office . . ."
"Kinematograph Weekly."

A UNIVERSAL PICTURE

RELEASED JUNE 18

**Distributed by GENERAL FILM DISTRIBUTORS LTD.,
127-133, Wardour Street, London, W.1.**

KINEMATOGRAPH WEEKLY, 31/5/1945.

Kinematograph WEEKLY

No. 1,989. Thursday, May 31, 1945. Vol. 339.

Showmanship Contest: Columbia Prizes

BY arrangement with the "Kine," Jos. Friedman, managing director of Columbia, is presenting a Columbia Trophy for the best exploitation of a Columbia film submitted for the "Kine." showmanship competition.

This is in addition to the annual "Kine." award for the best exploitation of the year, carrying with it the title of Champion Showman.

As already announced, there will be a monthly prize of £5 for the best piece of showmanship. Columbia now announces that when the prize is won by exploiting a Columbia picture the company will give a bonus prize of £5.

"CO-OPERATION" IS THE PLEA BY C.M.A.

A PLEA for co-operation between exhibitors and kinema managers and a demand for a standard agreement were the keynotes of the meeting of the L. and H.C. Branch of the C.M.A. this week.

It was the first meeting to be held since C.M.A. separated from the N.A.T.K.E. last month.

Bernard de Solla, manager of the Ritz, Leyton, was in the chair. The speakers were A. Higham Cowen, National President, and W. L. Pember, General Secretary.

Mr. Higham-Cowen said "With the ending of the war in Europe there looms the prospect of a return to the conditions of 1939. Soon there will be later opening hours. Saturday morning matinees will become general again. But there appears to be no indication that salaries will go up in proportion to the increased working hours."

The manager would be expected to be on the job from 10 in the morning till 11.30 at night, in return for what in many cases could only be called a mere pittance.

Spyros Skouras Comes to London

Spyros Skouras, President of 20th Century Fox, has returned to London from Greece where he has been associated with the Allied relief commission.

At Cannes Mr. Skouras met Murray Silverstone, and he had lengthy discussions in Paris with Ben Higgins.

He will preside at a Sales Convention of the 20th Century-Fox executive and managers which Francis L. Harrison has called for the week-end.

After the conference he will return to the United States.

NEW RANK COMPANY TO RENT BRITISH FILMS IN CANADA

Intends to Make Educational Films and Eventually Features in Dominion

"HAVE MADE VAST STEPS FORWARD"

J. ARTHUR RANK, in association with Paul L. Nathanson, is forming a new Canadian distribution organisation to handle all films made by his companies.

This new concern will not only give Dominion release to pictures made by Rank's various British companies, but it will also be available to outside British pictures.

Canadian distribution for French films made by the French Gaumont and other producing units will also be undertaken by the new company.

This is the first of a number of announcements of new plans resulting from Rank's present visit to Canada, where he is conferring with Paul L. Nathanson, his partner in Odeon Theatres of Canada, regarding the future development of the Canadian film Industry.

In a statement made in Toronto a few days ago Rank said that he will be in New York by the beginning of June. Up to the present he has been behind schedule, having been delayed in Newfoundland for two days owing to storms.

Giving the Best

In an interview with local newspaper correspondents, he said that he and his associates were anxious to give Canada the best pictures irrespective of where they were made, and to receive from Canada films reflecting Canadian life for release in Britain.

Mr. Rank then outlined the preliminary ideas for a scheme to produce educational and children's films in Canada, thus helping to build an essential Canadian film industry.

"At the same time," he said, "I hope to use my resources to make features with Canadian background."

He added that Canadian Odeon intended to build many theatres throughout the Dominion, but were not interested in extending to the United States—not even to New York.

"Nathanson and I are confident that our development programme will bring jobs and up-to-date theatres for the Canadian people," he said.

A Power in Peace

"The war has demonstrated that films are a powerful weapon of war. Now they can be as powerful a force for peace.

"In Britain our people have made vast steps in film production. All of us there are proud of our artists and technicians who carried on so ably and advanced British films so much.

"We are now trying to ensure that if our films are good enough, a fair proportion of world audiences shall be given the chance to see them."

He said he will look into his raw stock situation in the U.S. when arriving there.

Rank added that there was no British Government sponsorship behind his plans to build a world-wide circuit to advance British films.

On June 7 Rank will have his first meeting with the Independent Theatre Owners' Association of New York, the local C.E.A.

NEWSREELS TO PLAN ELECTION POLICY

At a meeting of the Newsreel Association at the end of this week it is expected that the policy for the General Election will be discussed. Informal talks among executives of the various newsreels have already been held.

At the last General Election ten years ago, the reels, generally, gave short screen interviews to leading spokesmen of the chief political parties.

It is likely that a similar course will be adopted this time. But concerted action is unlikely—the method of presentation being left to the individual reels.

POSTPONED C.E.A. G.C. MEETING

The next General Council meeting of the C.E.A. will be held on Wednesday, June 13.

The last G.C. meeting was postponed owing to V-Day.

TAX WILL BE MAIN ELECTION ISSUE

ENTERTAINMENT Tax is to be substituted for Sunday Opening as a General Election campaign subject for all members of the C.E.A. This was decided by the Executive Committee of the Association on Tuesday, when it was also recommended that all secretaries of branches and members should be circularised suggesting that they call meetings and interview candidates and place the case for reduction before them.

A report was submitted of a deputation which waited on Somerset House with regard to rates of depreciation of fixtures and fittings, machinery and plant.

Representations have been made to the Government on the Catering Wages Act with regard to the agreement with the N.A.T.K.E., which will be substituted for a Wages Board.

NEW S.O. BAN

Bedfordshire County Council has unanimously adopted a recommendation from its Stage Plays Committee to impose a total prohibition on the attendance of children unde 16 at Sunday film presentation.

The decision followed the consideration of a recommendation from the Bedford Town Council.

Burning of Belsen

BRITISH MOVIETONE NEWS

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CHARITY

TO some observers in the film industry it might seem that there are very few points on which the theatrical union's organiser, Tom O'Brien, and the General Council of the C.E.A. would find themselves with identical views.

But a common subject has been found.

Everyone in the Industry will warmly welcome O'Brien's well argued talk on the Sunday kinema charity levy delivered in Liverpool last week.

Trenchantly O'Brien argued that the exhibiting Industry to-day is confronted with two main problems—charity levy and the Entertainment Tax.

He was right in his underlying inference that the Trade pays much more attention to the Entertainment Tax than it does to the levy.

But no one could possibly justify the levy.

As O'Brien so well pointed out, a sugar-coating of charity surely cannot condone the "sin" of Sunday Opening in the eyes of the zealots.

No, it has surely no parallel in modern industrial history. It is impossible to think of any trade which is compelled to dole out vast sums to expensively organised charities in order that it should continue with its trading.

O'Brien's suggestion that there should be a national "dark Sunday" on which kinemas would close to draw public attention to their grievance is, perhaps, too drastic.

But it is certain that the whole question of this levy must be in the front line of C.E.A. discussions from now on.

New Fields

THESE are important days in the development of British films. Arthur Rank has been criticised both at home and abroad, but no one with any sense will deny that his present visit to Canada and the U.S. is charged with great importance to the Industry.

So far, one admirable fact emerges.

This is the statement that the new distribution company which will handle the Rank films throughout the Dominions will also release independently-made British pictures in the same important territory.

The Rank efforts to broaden the scope of British pictures and to secure equitable showing for them throughout the Empire must necessarily be supported by the entire Industry.

Long Shots

ONLY the new Canadian renting company has emerged from Arthur Rank's American trip up to the time of writing. All the signs are that there will be more top-line trade news from him before long.

His creation of a Canadian distributing organisation in collaboration with Paul Nathanson was a logical development and hardly took anyone by surprise.

What we are all anxious to know is what sort of a reception he gets from the front-rank American executives.

RANK'S subsidiary announcement that he intends producing educational and interest films in Canada and eventually build Canadian backgrounds into feature pictures is in line with his avowed policy to put a large capital B on the word British.

His generous reference to the workers in the industry who have produced better and better pictures in conditions which were at times appalling will be well appreciated by studio folk, no matter of what level.

EXIT Hugh Dalton: enter Oliver Lyttelton. The new President of the Board of Trade in the "caretaker" Government is not an entire stranger to the office as he occupied the position for a short term about five years ago.

IT may be remembered that it was while he was President that the scheme was put forward for the appointment of three "commissioners" to administer film affairs—a plan which, through no fault of Lyttelton's, was seen to be impracticable.

THE change in the holders of this important office will not affect the "working party" discussions on the Monopoly Report.

This is a departmental affair and Lord Drogheda, who is presiding over the discussions will still remain in charge when the next meeting of the Trade representatives is held in a few weeks time.

MEANWHILE one of the hottest studio stories of all time is all ready to break, and only awaits the actual signatures.

Getting studio equipment is tricky work these days, and it is not the KINE.'s job to spoil a good trade move by a premature announcement, so I will be content to say that there is a studio deal going round at the moment which will make the headlines fairly fizzle in a few weeks' time.

THE odd thing about it is that you could sit down right now and work it all out for yourself and be dead right if you wanted to.

The development has been sticking out a mile for years, yet none of the Fleet Street boys has so far sniffed it out.

I CALLED in on Max Milder this morning and found him mightily pleased with himself. This for two reasons—first of all, his family have just returned home from America, and Max is very much of a family man.

Secondly, he is preening himself, and naturally, on the success of "Hollywood Canteen," which was kicked around by the lay press lads, but which responded by topping £5,000 on its first week at the Warner—a remarkable figure for a 1,750 seater.

WARNERS, by the way, are raising a query in the American trade just at the moment, having left the M.P.P.D.A.—the Hays Office.

IT is no secret that there have been one or two brushes between the genial brothers Warner and the Hays story department in the last year or so.

Jack and Harry Warner have always had courage and flair for originality. They have often chalked up huge success with pictures on subjects which other people would not touch, and my guess is that the Brothers now feel sufficiently independent to break away from the tradition of having their scripts vetted in advance by Will Hays.

U.A. EXECUTIVES have developed the wanderlust. David H. Coplan, managing director, has left for New York en route to Hollywood.

Walter Gould, foreign manager, and Emmanuel Silverstone left on the same day for Paris. While in France Gould will look over the local film situation and discuss future prospects with the authorities.

ASSOCIATED British is very much in the news at the moment Eric Lightfoot's resignation has now taken effect, and it is well known in Wardour Street that A.B.C. is now looking out for new names with which to strengthen its board of directors.

My information is that no official announcement is likely to be made for another week or so.

SECONDLY, the A.B.C. training schemes for managers which has produced such a spate of letters to the KINE., is still being criticised by some people who seem to see it as a possible source of intense competition in the future. Personally, I think they are wrong The scheme represents progress. It can't be dismissed lightly.

I know this—that the A.B.C. directorate is enthusiastically behind the scheme, and is convinced that it will groom future managers of top calibre. It is very much going ahead.

A CABLE from the KINE. New York correspondent tells me that Dave Bader, formerly over here as Carl Laemmle's personal representative, has been elected president of the Association of Motion Picture Advertisers (A.M.P.A.S.).

Many Wardour Street people will remember Dave of the wide smile and hearty good friendship, and will gladly congratulate him on his new appointment.

THE end of this week sees George Archibald's retirement from the Ministry of Information, where he has been doing very good work as Controller of the Films Division, with Home and Home Intelligence Divisions.

He is announcing no plans for the future, although it is generally understood that a position is awaiting him inside the Rank organisation.

LOTS of complaints from the provinces about the growing number of charitable collections which are being requested by local bigwigs.

Now I hear that the Glasgow area has clamped down altogether on these appeals as from July 1. Edinburgh set them a lead some weeks earlier.

TOM O'BRIEN'S speech to the Liverpool Cinematurians last week was one of the Industry's best efforts for some months.

In the course of it he paid a very nice compliment to W. J. Speakman, recalling his skilful guidance of negotiations with N.A.T.K.E. when the General Council last met in Liverpool. "I would do anything in the world for Bill Speakman," said O'Brien.

Cinematurians present were confident that there would be plenty of opportunities for the promise to be kept. . . .

IN Wardour Street a few days ago was Monty Oslof, G.F.D. salesman, who is now back in England after exactly four years as a prisoner of war.

Oslof was captured in Greece in April, 1941, and was force-marched across Germany in front of the great Allied advances.

He was liberated by American troops in April and later flown back to England.

ERIC Strelitz, of British Empire Films, points out to me that his company has a contract to distribute Ealing films throughout Australasia, and it has plenty of time to run.

So the Eagle-Lion statement last week—which said that they were taking over Ealing product throughout the world—was wrong in this particular point.

Oh well, we would not expect them to understate their case.

HEIGH ho! Homer nodded, and it is no secret up and down Wardour Street that Ernest Betts has been wrong before now. Ernest's latest, when reporting on "Bring On the Girls," was to refer to Eddie Bergen, playing the part of a millionaire in the U.S. Navy.

Come, come, credit where credit's due!

Why no mention of his dummy, Charlie McBracken?

PROFOUND Thought Department: I quote this masterpiece unaltered from the correspondence column of a weekly magazine.

The writer, with shattering brilliance, says: "I venture to suggest that, until the public has adequate assurance that the production of films is not injurious to the performers (either by way of the effect of the lights used, rays, or by any other of the means employed) films will never be generally popular."

No prizes for the best comment.

THE STROLLER.

A STORY TO BE PROUD OF

FROM all over the country reports are now coming in, giving final details of the vast efforts the film Industry has made for charity since the war began.

They are fine figures. They are an excellent testimonial to an Industry which has indeed distinguished itself during the last six years.

It is not possible to give a complete or wholly accurate figure showing the way in which the Trade has collaborated over the years with such organisations as the Red Cross. But it is possible to give a close approximation.

And to-day it seems reasonable to say that since 1939 the Industry has contributed to organised charity a sum far in excess of what was first estimated. Tom O'Brien puts it at £6,000,000.

This sum has been a voluntary contribution from the kinemas and their public. It does not take into account the percentage allotted to the Cinematograph Fund from Sunday opening.

To-day the KINE. publishes a summary of the Industry's efforts for charity, compiled by local correspondents. It appears on pages 14 and 15.

SUB-STANDARD film equipment and specialised film production for educational purposes is setting a number of problems for various branches of the Trade. Oliver Bell, president of the British Film Institute, comments in the following article on the subject of visual education. He advocates the setting up of a Visual Education Council (supported by Government funds but not under Government control) which could guarantee against financial loss any production firm making material to its specifications.

Educational Film Production Should be Kept on Commercial Basis

by

OLIVER BELL,

Director of the British Film Institute

One of the main aims of the Institute is to advise educational and other institutions on the supply, use, and exhibition of films and to act as a liaison between the film Trade and cultural and educational interests.

THROUGHOUT the war the British Film Institute has been able to keep contact with training colleges, directors of education and other educational authorities. In no case did it find any opposition to its well-established suggestions that the film strip projector ought to rank as pieces of normal school equipment. That is not surprising. The use made of films in the Services during the war has proved their value.

When war broke out the schools of this country had 3,000 projectors and a small number of film-strip and film-slide projectors. Normal wear and tear has reduced considerably the numbers of projectors, though those which are still in working order are being used more intensively.

Documentaries

Apart from a few new classroom educational films made by the British Council and a number of M.O.I. documentaries, which are proving useful for background education, there has been no addition to the supply of material available for use on these projectors. Indeed, owing to stock rationing and the shortage of laboratory space, the number of copies available for showing is steadily decreasing.

There is no indication when the Services priorities on all new equipment will cease. Nor is there any sign when the 100 per cent. purchase tax will be either reduced or abolished. The immediate outlook is not too favourable.

It seems possible, however, that within a few years the supply of apparatus will have increased and that within ten or twelve years all schools will have been equipped, new schools as they are built and old schools when it is possible to do so.

Production Subsidised

During this period of equipping schools, the market will be too small to warrant any speculative production of classroom or other visual material. It is generally agreed that during this period production will have to be planned *and subsidised.*

Opinions Differ

Opinions differ as to whether the material should be made directly at the instance of the Ministry of Education and then distributed free, using the existing machinery of the Central Film Library; or, whether the subsidy should be made indirectly through an independent Visual Education Council and distributed through regional libraries. These libraries would be maintained by the local education authorities.

The Governors of the British Film Institute favour the latter plan.

Wanted—A Committee

It is their view that a strong Visual Education Council, representative of all types of users and makers of educational films and film-strips, should be able to decide those topics on which material is most needed. It would then be in a position to guarantee against loss any firm which made material to that specification.

The regional groupings (as well as the local and central libraries) would be able to purchase as many copies as they wished at normal prices and would share the cost in the way in which it is now done in Scotland. The Scottish Regional Film Library seems to be the prototype of what may eventually be organised in England.

The Institute realises that this plan is not theoretically perfect as a highly centralised production and distributive service. It feels, however, that the Ministry of Education should not sponsor films or film-strips: it does not commission the writing of school textbooks.

No Government Control

The independent Council, supported by Government funds but not subject to Government dictation, would offer the best solution to this difficulty.

As to distribution, the regional library is the best way of incorporating the local authority. By making the L.E.A. financially responsible for library upkeep it would be an advantage to them to see that the material is used efficiently and effectively. That has been the experience in Scotland. There is no reason to doubt that it would work in a similar manner in England and Wales.

As time goes by and more and more schools are equipped, I hope to see more independent production. Ultimately, I hope that film makers, like book publishers, will back their own judgment, based on knowledge, and not always have to be guided as to what is needed in this subject or that subject.

But that view is not held by a considerable number of people both in the teaching profession and in the film-production business.

CLOSE UPS: by Screencomber

Alice in Wardourland

ALICE now found herself in the middle of an excited crowd of seething, struggling humanity. "What is it?" Alice asked the Mad Renter, breathlessly. "A riot?" "It's better than a riot, it's a wow, a lalapalooza!" And, seeing that Alice still looked bewildered, he went on impatiently, "It's a Trade show, stupid."

Alice fought her way inside and in the process was handed a great gilt and silver booklet in red, white and blue which the renter told her was a synopsis, which as it was almost as big as Alice herself, and as she had always been taught at school that a synopsis was a small, condensed version of a story, rather puzzled her. "It's rather a big synopsis," ventured Alice. "The bigger the flop, the bigger the synopsis," explained the Renterr. Inside there were tremendous scenes of enthusiasm, with everybody rushing up to everybody else, shaking hands or patting them on the back, and everyone cheering the titles and the various names on the credits as they flashed on the screen.

Only one thing was lacking, and that was a seat, because the hall was jammed to the door with the shouting and hooraying crowds.

Disappointed, and deafened by the uproar, Alice went outside and was astonished to see crowds of attendants grabbing hold of stout, well-fed looking gentlemen and rushing them into the street. "Who are those people?" asked Alice. "Oh, they're exhibitors," answered the Mad Renter. "But aren't they the people you want to sell the picture to?" asked Alice. "Of course they are, silly, but if we let them see the picture then they wouldn't believe our travellers when they went round to sell it to them"

Impasse

M. DANISCHEWSKY'S experiments in shrinking haggis to the size of caviar bead have come to a sudden stop as the result of the patriotic action of Sir Alex King in cornering the haggis market. The idea of a noble creature like the haggis suffering the indignity of shrinkage so that it could fit into the gaping maws of the film critics is naturally repulsive to any patriotic Scot, besides being an affront to the long line of McHaggis-Kings, whose family emblem has for centuries taken the form of a Haggis Rampant against a background of Porridge dampened with the motto, "Ne Impune Lacessit."

Retitled

BECAUSE, in a London sequence in her new film, Garbo is disguised as a conductress aboard a No. 39 'bus, when it is stopped by the Death Ray, the title of Hitchcock's newest subject is now "The 39 Stops."

London Trade Show Diary

NEW FILMS TO BE SCREENED BETWEEN THURS., MAY 31 AND FRI., JUNE 8

Thursday

The Last Gangster
(20th Century-Fox)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Preston Foster, Victor McLaglen, Lois Andrews, Kent Taylor.

"The Last Gangster," the history of a desperado whose escape with his gang was headlined in the Press of this country and America and the subsequent nation-wide man-hunt, provides the background of this latest 20th-Fox picture.

It tells the unusual story of Roger Touhy, "Kingpin of the Underworld," of his dramatic escape from prison and his equally sensational capture in Chicago several weeks later.

This action-packed history of an era of crime is brought to the screen because of its "crime doesn't pay" message. It was given the co-operation of the prison and public safety authorities, to ensure authenticity.

Preston Foster is cast as Touhy, the desperado who lived violently, with Victor McLaglen as his vicious lieutenant, while Lois Andrews is in the rôle of a "gun moll," and Kent Taylor that of a detective.

Waterloo Bridge
(M-G-M)

Own Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Vivien Leigh, Robert Taylor, Sir C. Aubrey Smith, Lucile Watson and Virginia Field. **Director:** Mervyn Le Roy.

After her success as "Scarlett" in "Gone With the Wind," Vivien Leigh was a topic of conversation and there was much conjecture on the type of production in which she would subsequently appear.

Ultimately, it was decided that the film version of Robert E. Sherwood's play, "Waterloo Bridge," would be an ideal subject for her talents.

Mervyn Le Roy and Sidney Franklin were assigned to the respective tasks of direction and production.

Set in London of two wars—1917 and 1940—"Waterloo Bridge" is a heart-warming love story, with as timely and as topical a London background as when it was originally released 4½ years ago.

Supporting the co-stars is a cast headed by Lucile Watson, Virginia Field, Maria Ouspenskaya and Sir C. Aubrey Smith.

Experiment Perilous
(RKO-Radio)

Palace Theatre. 2.30 p.m.

Cast: Hedy Lamarr, George Brent, Paul Lukas, Albert Dekker, Carl Esmond, Olive Blakeney, George N. Neise, Margaret Wycherley and Stephanie Bachelor. **Director:** Jacques Tourneur.

A husband's insane jealousy is the theme of this mystery, adapted from the best-selling book by Margaret Carpenter.

Hedy Lamarr has the rôle of the wife who, with her child, is kept a virtual prisoner by her husband and subjected to mental tortures.

Lukas is cast as the husband, known to the world as a philanthropist, but is really a psychopathic killer. Brent plays a New York doctor who falls in love with the wife after he has heard about the sinister conditions under which she lives.

The sudden deaths of the husband's elderly sister and an over-zealous admirer of his wife, arouse Brent's suspicions. Lukas decides to get rid of his wife, child, Brent and himself in one violent gesture. He sends a suicide note to Brent, who goes to the wife's aid, only to find that Lukas has filled the house with gas. The conclusion is described as "full of thrills and surprises."

Mesquite Buckaroo
(Premier)

Crown Theatre. 10.30 a.m.

Cast: Bob Steele, Carolyn Curtis, Frank La Rue.

Bob Allen, of the Bar A ranch, is rodeo champion. His greatest rival is Luke Williams, the Circle B ranch challenger for Bob's title. Bond, owner of Circle B, and his pretty daughter, Betty, are backing Luke to win.

Trigger, a Chicago gunman, proposes to Bob that the latter should "clean up" by losing at the rodeo, and betting on Luke.

The rodeo opens. Trigger, acting with cowboys Sand and Mort, knocks Bob senseless with a club. They take him to a distant cabin, where Trigger guards him.

By a trick, Bob fools Trigger, ties him up and gallops off to the rodeo. He arrives just in time to take part.

Riders of the Sage
(Premier)

Crown Theatre. 10.30 a.m.

Cast: Bob Steele, Clair Rochelle, Ralph Hoopes.

When Bob Burke comes upon the deserted cabin of Steve Reynolds he is attacked by Luke and Hank Halsey and told to "get out."

He disarms them, and after they set out for Jim Martin's ranch he takes a short cut and gets there before them. He overhears the Halsey brothers threaten to harm Jim's son Tom, whom they have kidnapped, unless he signs over his land to them.

Martin refuses to obey.

Bob learns that the Halseys are intent upon taking over the cowman's land. He is captured, and, in his prison, hears that the brothers are off to murder old man Martin.

The sheriff's men arrive and the Halseys are arrested.

Friday

It's a Pleasure
(RKO-Radio)

Odeon, Leicester Square. 10.30 a.m.

Cast: Sonja Henie, Michael O'Shea, Marie McDonald, Bill Johnson, Gus Schilling, Arthur Loft. **Director:** William A. Seiter.

Presenting Sonja Henie in Technicolor for the first time, the fourth International picture for RKO-Radio distribution, this new film is said to abound in grand spectacle with a heart-warming and human romantic story.

Sonja Henie plays the leader of a small troupe of skaters who appear between ice-hockey sessions at a New York arena. The girl is in love with Michael O'Shea, a player, who is "warned off" through his uncontrollable temper.

Miss Henie helps the player by placing him in a show run by Bill Johnson and his fascinating wife. He returns her interest by falling in love with, and marrying her.

Johnson's wife, Marie McDonald, cleverly breaks up the romance, and while the girl goes on to win fame, her husband gradually sinks into oblivion. It is the way the pair are re-united that provides the picture's romantic highlights.

In "It's a Pleasure" Miss Henie dances for the first time without skates.

Preston Foster, William Post, Jnr. and Victor McLaglen in 20th-Fox's THE LAST GANGSTER, which is Trade shown to-day (Thursday) at 10.30 and 2.30

The Man With the Magnetic Eye
(British Foundation)

Studio One. 11 a.m.

Director: Ronald Haines. Length, 4,678 ft. Cert. A. Quota ticket.

The film is a mystery drama adapted from the novel by Roland Daniel. The book has enjoyed wide circulation, being read by millions of people. The film should be assured of popular appeal.

The story is about a "master criminal," who has some mysterious power over his "dupes." Harry Wilbur, Technical Adviser to the military, sells him the blueprints of a new secret weapon and goes to gaol without divulging anything connected with his /transaction. The police fail to find the criminal. The detective in charge of the case is kidnapped.

Norman Wade, a young Yard man, is put in charge of the case and assumes the rôle of a West End playboy. He meets Diana, sister of Harry Wilbur, and falls in love with her. Diana vanishes.

Wade's inquiries lead him into many dangerous situations, gets conclusive evidence that a friend is the wanted man. Wade knows his duty—to arrest his friend!

How Wade sayes his friend and at the same time performs his duty provides the climax to this film, sair to be "quick-moving and an action-packed drama."

Raffles
(New Realm)

G.-B. Theatre. 2.30 p.m.

Cast: David Niven, Olivia de Havilland, Dame May Whitty and Dudley Digges. **Director:** Sam Wood.

This is a reissue of the popular story concerning an amateur "cracksman," who turns over a new leaf when he falls in love with a friend's sister.

Circumstances force him to steal a necklace to save his friend's self-respect and to keep the love of his fiancée. He tricks another crook who is after the necklace, and, by cleverly returning the stolen property without himself being implicated, manages to secure for his friend a £1,000 reward.

The story, of course, ends happily.

David Niven plays Raffles—the amateur "cracksman"—and Olivia de Havilland is the girl he loves.

On its first run this film was given a good reception by the Press critics.

Monday

The Bullfighters
(20th Century-Fox)

Century Theatre. 10.30 a.m.

Cast: Laurel and Hardy, supported by Richard Lane, Carol Andrews and Ralph Sanford.

Laurel and Hardy are the comedians in this latest 20th Century-Fox film.

The slapstick comedians are overtaken by a series of hilarious adventures when, visiting Mexico City in the capacity of detectives, Laurel is mistaken for (and welcomed as) a famous bull-fighter due to appear in the city arena.

Passport difficulties prevent the arrival of the real matador. Laurel is compelled to agree to deputise and more confusion over mixed identities places the pair in danger of their lives!

Authentic scenes in the bull-ring provide a colourful background to the story.

Tuesday

Song of the Sarong
(G.F.D.-Universal)

G.F.D. Theatre. 10.30 a.m.

Cast: Nancy Kelly, William Gargan, Eddie Quillan, Fuzzy Knight, George Dolenz, George Cleveland and Mariska Aldrich. **Director:** Harold Young.

In this romance of the South Seas, Universal brings to the screen a happy blend of tropical splendour and haunting melodies in keeping with the Southern isles.

Gargan, a self-professed "wild goose chaser," is commissioned by a millionaire to steal pearls from the temple of a South Sea island, and is warned that no one has succeeded. In his quest Gargan falls in love with the ruling princess of the isle, Nancy Kelly, but is about to steal the pearls when his rival takes him unawares and traps him.

Gargan is burning at the stake when a torrential downpour extinguishes the flames.

Quillan and Knight, stowaways on the 'plane in which Gargan made the trip, amuse the islanders with their fun and music. Lilting tunes include "Lovely Luana," sung by Nancy Kelly; "Camptown Races," by Nancy Kelly and William Gargan; "The Island of the Moon," "Ridin' on the Crest of a Cloud," and "Pied Pipers from Swingtown, U.S.A." G.F.D. will release on August 13.

Land of the Springbok
(Ambassador)

Studio One. 10.45 a.m.

This film, edited and supervised by Victor M. Gover, is said to be a fascinating featurette of the Union of South Africa.

It shows Africa's wild animals in their

Continued on page 26B

"SUNDAY CHARITY TAXES MUST BE REMOVED AT ONCE"

A Speech by Tom O'Brien at Liverpool

THE subject is the charitable levy on kinema entertainment. And my view on it is that the public and the authorities would realise the injustice of the whole system of this discriminating imposition if kinema proprietors closed their doors in protest on a particular Sunday.

It seems to me that there are two matters now facing the Trade which cry out for redress.

One is the entertainment tax the other is the iniquitous Sunday charity tax.

Personally, I cannot see very much hope for the kinema employees of this country getting what we would regard as maximum wage rates—rates they should be getting in their various grades—while the entertainment tax and the Sunday charity taxation remain as they are.

As a trade unionist and as a trade union leader I am entitled aggressively to interfere in these two matters.

The Sunday charity taxation is not merely a subject of negotiation between exhibitors and the local authorities, it also concerns the employees, even more than the employers, because exhibitors in many many parts of the country are not in a position to pay proper rates for Sunday labour owing to the exorbitant charitable contributions demanded from them.

If the cream is going to be skimmed off the milk by people outside the Industry, what is going to be left for those inside? How can they get jusfice and fair play? By all means feed the goose to lay bigger golden eggs, but you cannot afford to risk killing the goose.

There is no other industry, no business in this country which is levied on its Sunday profits or takings in order to permit it to function on that day. Entertainment tax is a charge on all, Sunday as well as on week days and kinemas are subject to all the ordinary laws of taxation—E.P.T., income tax, and so on, but over and above all that the Sunday Entertainment Act, 1932, provides that the local authorities levy an amount for charity to enable exhibitors to carry on that day.

That must stop. In the main, exhibitors themselves had been largely responsible for this impost.

I hoped the day would come when exhibitors all over the country would combine to get rid of this very evil piece of legislation, this unjust interference with the Trade and that one day every kinema at a given time would close its doors on a particular Sunday as a protest against the continuation of this form of taxation. The public did not know what is happening.

Such a protest would captivate the attention of the public, the fair-minded people of every political Party, and even the municipal authorities would realise here was something which ought to be looked into. It is nothing less than unfair discrimination against the kinema Industry.

If we commit a sin by opening on Sundays—I am not advocating or opposing Sunday opening—surely the consciences of religious people are not slaked by the payment of 30 pieces of silver to a local charity. The more you go into the matter the more disgraceful to the traditions of the country does it appear.

Let me warn exhibitors, who do not want to open on Sundays and who might agree with this form of Sunday taxation, to keep kinemas closed, to look ahead and see where that attitude leads them. Once you admit the principle of your profits being taxed for charity in order that kinemas may open on Sundays an unscrupulous licensing authority or an unscrupulous Government might quickly react by wanting to tax profits on one or more of the remaining six days of the week.

Attendant Steals £41 from London Kinema

A kinema attendant, Robert Canham (53), pleaded guilty at North London on May 26 to a six-months'-old offence—that of stealing £41 on November 28, 1944, from the Blue Hall Cinema, Upper Street, Islington.

Detective Sergeant Grimmett stated that it was part of Canham's duty to take the money from the pay box to the manager's office. He took the silver and copper to the office, but kept £41 in notes and absconded. Canham was remanded in custody for a week.

In Paris Now

How Brit sh films are being received in Paris. This queue was photographed outside the Aubert Palace, waiting to see the Archer Production THE SILVER FLEET (G.F.D.)

U.S. Trade Awaits Official Rawstock Decision

"Kine" Cable from "Motion Picture Daily" New York

THE decision of the State Department is due any day now on the British Board of Trade's request for 25,000,000 feet raw stock for Rank Distribution in the U.S., with the whole matter in the hands of the American Government.

RKO-Radio has made $5,200,000 net profit for 1944, after $5,500,000 has been deducted by Federal Taxes, as compared with near $7,000,000 net and $6,000,000 in tax in 1943.

New York projectionists demand that a thousand theatres in the area pay 2 per cent. annually of what they pay projectionists into the latter's sick fund; this is the first such demand in the history of U.S. exhibition.

Arthur Rank and Paul Nathanson are already deep in conversations regarding the Odeon Canada theatre expansion. All Canadian theatre and distribution restrictions are to stand awhile, including ceiling admission and film rental restrictions, as a guard against inflation, says the Dominion Government.

The withdrawal of Warners from the M.P.P.D.A., on June 1, and U.A. in September, jeopardises the presenting of united front American film dealings abroad, says Francis DeWolf, of the State Departement, to which neither party will comment.

Old-timer William Fox is in Hollywood negotiating the purchase of a studio and preparing to launch a new producing-distributing company to make up to twenty pictures when raw stock is released.

Universal promises fifty-five features; RKO-Radio forty; Monogram thirty-one, plus twelve Westerns, next season.

BRITISH FILMS' GREAT SUCCESS WITH AUSTRALIAN PUBLIC

BRITISH pictures in Australia have recently been creating first - class records. Box - office returns show that they have built up and increased the popularity they had gained in pre-war years.

One of the most remarkable of these records is "Fanny By Gaslight," which in the first week of May was doing outstanding business in its eighth week in Sydney with a prospect of yet another fortnight's tip-top business.

Two other pictures, "The Lamp Still Burns" and "The Way Ahead," have each had eight-week runs in first-run houses in Sydney and Melbourne and are now out on general release.

"The Life and Death of Colonel Blimp," after an 11-week run in Melbourne at which consistently good business was done, is going out on general release with an abbreviated title simply as "Colonel Blimp."

The introduction was considered unnecessary and possibly a handicap in districts outside city centres.

"Henry V" is awaiting its première after a gala première at Canberra, at which the Duke and Duchess of Gloucester and Australian parliamentarians were present.

"Western Approaches," which is now being launched, promises to reach some high box-office figures. It was given a Commonwealth première at Canberra under the patronage of the Duke and Duchess of Gloucester and opened on April 26 in Sydney, and in Melbourne on May 4, when the proceeds were given to the Navy Comforts Fund.

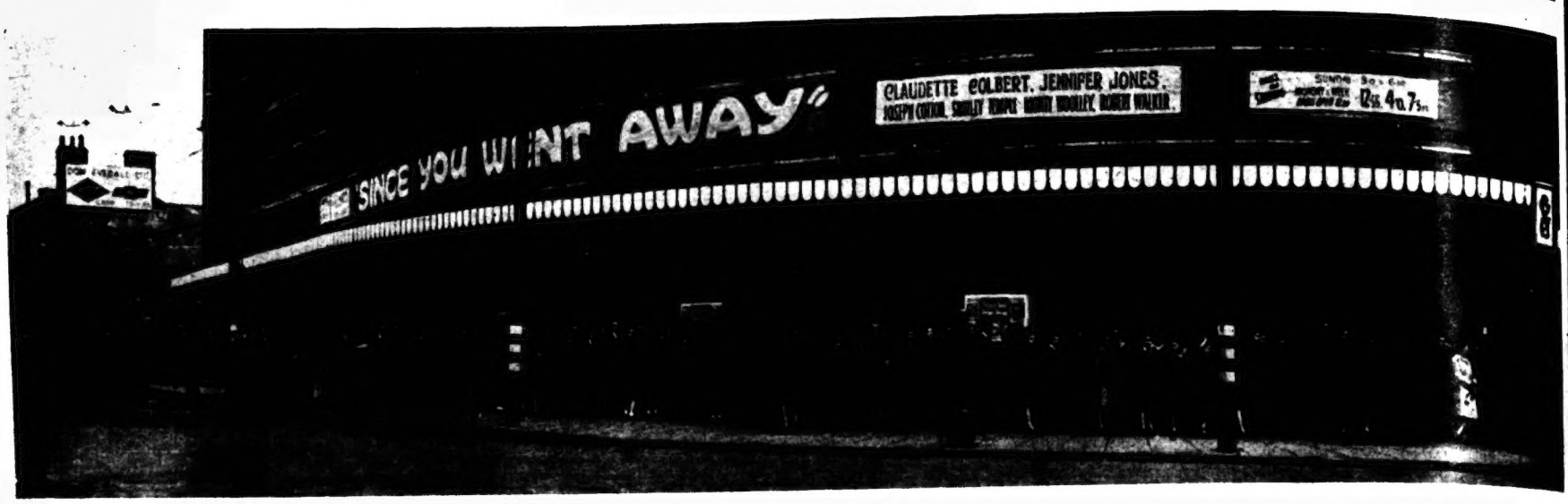
A big publicity campaign is being launched in connection with the picture.

Stole from Usherette

Gertrude Mary Booth (18), 21, Alma Street, Eccles, Lancs, pleaded guilty at Eccles Magistrates' Court, on Monday last, to stealing an imitation leather bag and the contents, valued at £6 3s. 6d., the property of Olive Haden, an usherette, of Charlton Avenue, Patricroft, from the Majestic, Patricroft. She was fined £5 and ordered to pay 15s. costs.

Bolton Corporation Watch Committee has intimated that it is not prepared to apply for powers for the Sunday opening of kinemas. The committee listened to representations against the proposal.

B



A small part of the success story of SINCE YOU WENT AWAY (United Artists). The film has been playing to huge business. This queue was photographed outside the Gaumont, Wolverhampton, where manager C. Lloyd-Davies put up a streamer 140 feet long

Overtime Dispute: Allegation

Complaint Against Laboratory

LAST week's development of the studio "overtime" controversy was the allegation by A.C.T. that Humphries Laboratories were attempting to break the ban imposed by the Union by dismissing its employees who refused to work overtime.

A statement issued by A.C.T. states that 20 members are affected and that the company has rejected a request to reinstate them.

Complaint has also been made that the Association of Film Laboratory Employers declined to instruct Humphries Laboratories, who are members of the association, to make the reinstatement.

It is contended that the action of Humphries Laboratories constitutes a lock-out, contrary to the provisions of the Conditions of Employment and National Arbitration Order.

Application has been made to the Minister of Labour to prosecute.

A.C.T., in the statement, also claims that the response of its members to the overtime ban on all laboratory workers was magnificent and declares "The unreasonable and dictatorial attitude of the employers has forced us to take this action—we shall see it through to complete success."

Death of Andover Director

Hugh Overmass, managing director of the Andover Rex and Savoy kinemas, and of the Regal at Whitchurch, died on May 21 after a short illness.

Mr. Overmass, who spent most of his business life in association with his father-in-law, Ald. T. Webb, was the prime mover in the building of the Regal. He took part in many public activities in Andover and served for 8½ years on the Town Council.

ODEON LAUNCHES £1,500 PRIZE CONTEST FOR "HENRY V" RELEASE

By THE SHOWMAN

MORE and more interest is being taken in good showmanship. To encourage showmen the "Kine." has re-started its monthly and annual contests. Now to-day comes the news that Odeon is offering 1425 guineas in prizes to Odeon managers in connecton with the exploitation of Eagle-Lion's "Henry V."

This was made known to me by John Davis, joint managing director of Odeon, before he left for America this week.

In deciding upon the competition Mr. Davis looked for a way by which all managers would have an equal chance to win a prize. He decided that the prizes will go to managers with the highest percentage increase in paid admissions over the average in their theatre, this average being arrived at from the 16 weeks from March 5 to June 23 of this year.

The official calculation will be made by the company's auditors.

Odeon feels that these rules provide an opportunity for managers to prove their qualities of showmanship and theatre management.

National Prize

A "national prize" is offered of 125 guineas.

This will be given to the manager whose theatre takings show the greatest percentage increase in paid admissions over the average.

There are a second and third national prize of 100 guineas and 75 guineas respectively.

Theatre Control prizes will be given for the highest percentage increase in paid admissions over the average at any theatre in each Theatre Control Area.

Three prizes of 70 guineas each

The control areas are London, Western, Midlands, North-Eastern, North-Western, Scottish.

First prizes of 50 guineas and, in some cases, second prizes of 25 guineas, are to be awarded for similar percentage increases in the area of the various assistant controllers.

These are:—

London Control: G. Birks, B. W. Garrett, F. Hewlett, E. Pike, W. Smith, G. Woodman. All these areas receive first and second prizes.

There are first and second prizes in Western Assistant Control.

Midlands Control: W. E. Smith, A. R. Eley; and North-Eastern Control, first prizes only.

North-Western Control, first and second prizes.

Scottish Control, first prize.

One Prize Only

No manager may win more than one prize. The order of presentation will be: National, Theatre Control Area, Assistant Theatre Control Area.

In the case of a tie for any one prize the prize will be divided equally.

Mr. Davis says that since it was made known that Odeon would run "Henry V," enthusiasm has been evident among the kinema managers.

BLITZED KINEMAS ARE NAMED

With the lifting of security bans, names of Middlesex kinemas put out of action by air raids can now be revealed.

The Alcazar, Edmonton, was the first Middlesex kinema to suffer damage. It was so severely blasted that it will probably have to be rebuilt.

The Plaza, Hornsey, was shattered in 1940 and has since been demolished. The stage of the Willesden Hippodrome, which has been alternately used for films and variety shows, was severely damaged.

Flying bombs removed the roof of the Wembley Hall Cinema and a part of the auditorium is still uncovered.

A presentation was made to **Miss L. Picts,** of the Falmouth Odeon, on the occasion of her marriage to **R. Tozer,** chief projectionist of the Odeon, Exeter. Miss Picts has also been a projectionist at the Odeon, Falmouth, for four years. The marriage took place at Budock Church and a reception was held at Penryn.

The Trade Goes to Whitehall

Discusses Raw Stock Shortage

THE urgent need for a restoration, in part, at least, of the raw stock cut of 15 per cent. recently imposed was strongly advocated by a Trade deputation which visited the Board of Trade on Thursday last.

The Board's official promised to use his best endeavours to obtain some amelioration of the situation at the earliest possible moment.

Those forming the deputation were G. H. Scarborough and W. R. Fuller, representing the C.E.A.; R. P. Baker, Sam Eckman, and F. Hill, representing K.R.S.; E. E. Blake, of Kodak; W. Honevurt, of Denham laboratories, and Arnold Williams.

At a meeting which preceded the deputation, the seriousness of the effect of the cuts upon film exhibition was repeatedly emphasised, certain members declaring that the continuance of the present cut would make ordinary exhibition of films impossible.

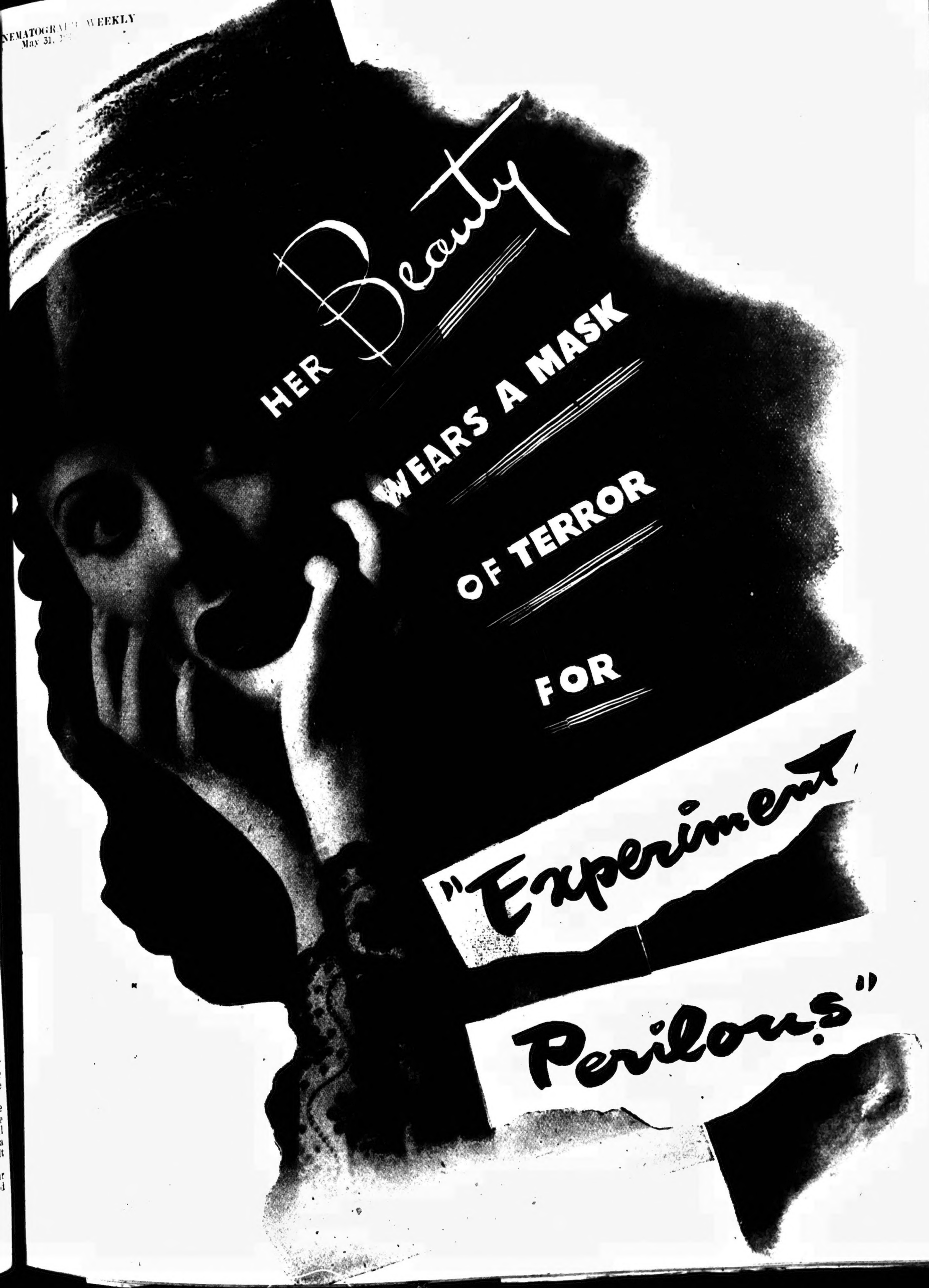
The Trade could not carry on even with the closest economies on the present basis.

NEW MIDDLESEX S.O. DECISION STARTS

Next Sunday all kinemas in Middlesex have to operate under the recently imposed condition which prohibits the attendance of any child under 16 who is not accompanied by a parent or other adult who is for the time being in *bona-fide* charge of the child."

A proposal which was before the Council's licensing committee would, if carried, have excluded all under 16's from the kinema whether accompanied by an adult person or not.

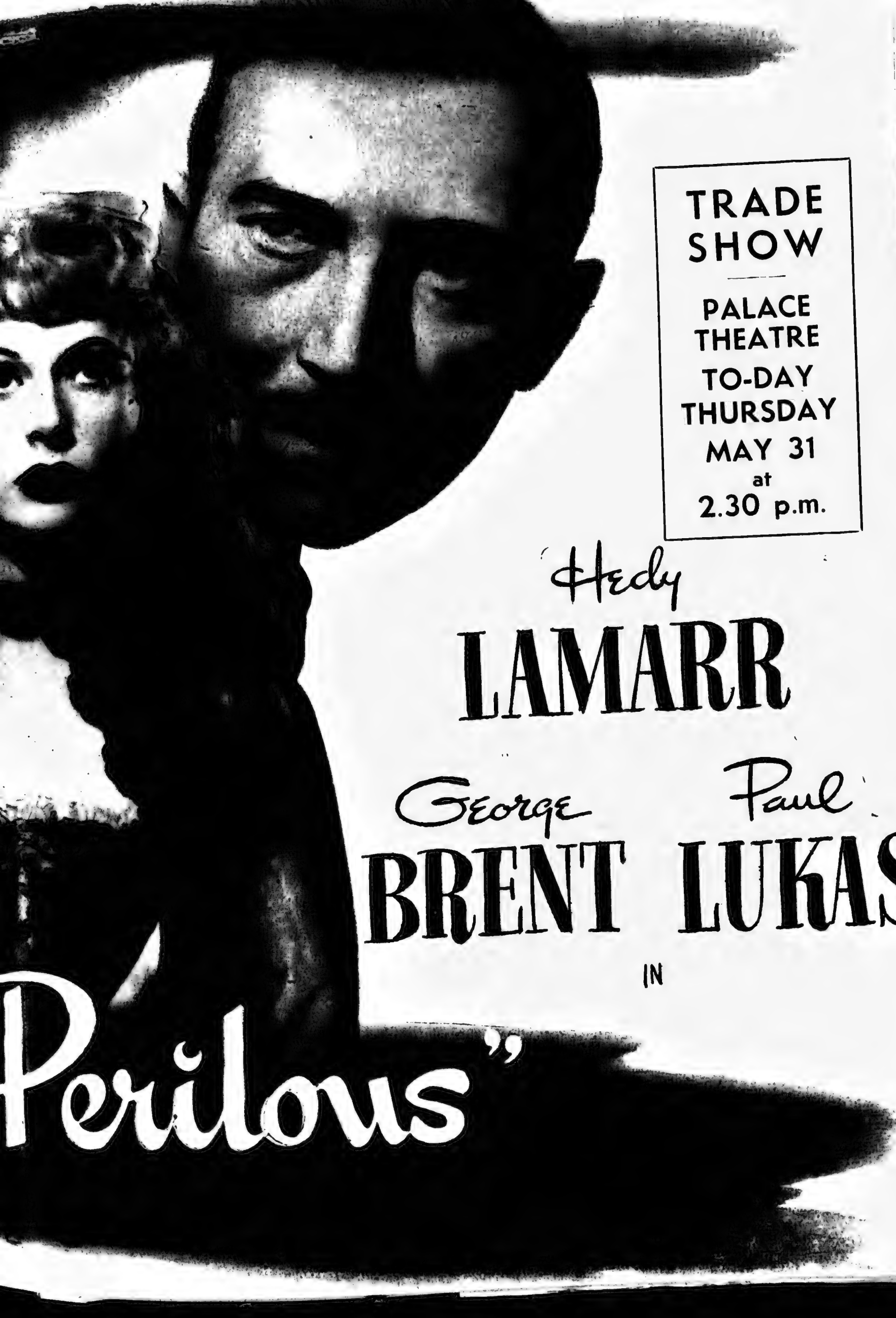
The committee was not in favour of this total prohibition and adopted the condition as above.


Her Beauty
WEARS A MASK
OF TERROR
FOR
"Experiment
Perilous"

A Dangerous Love Story

daringly told....screened in super suspense and heart-thrilled mystery from the gripping pages of Margaret Carpenter's sensational best-seller!

Experiment



TRADE SHOW

PALACE THEATRE

TO-DAY THURSDAY MAY 31

at 2.30 p.m.

Hedy LAMARR

George BRENT

Paul LUKAS

IN

"Perilous"

The Critics Agree!

"It belongs in the front rank of the year's mystery thrillers."

—HOWARD BARNES, N. Y. HERALD TRIBUNE

"Absorbing melodrama . . . Hedy Lamarr is perfectly cast as the most beautiful woman of her time . . . the direction is worthy of much praise."

—WANDA HALE, N. Y. DAILY NEWS

"Easily one of the better melodramas that has come this way . . . Well-calculated to hold your attention."

—BOSLEY CROWTHER, N. Y. TIMES

"Thrilling . . . tops all . . . Miss Lamarr's performance is the best she's turned in . . . Paul Lukas is stupendous, and George Brent just the sort of rescuer Hedy should have."

—LEE MORTIMER, N. Y. DAILY MIRROR

"Topnotch murder mystery. Story unfolds quietly, logically. Slowly the mystery grows, the suspense tightens. The end is high-old melodrama."

—EILEEN CREELMAN, N. Y. SUN

"Grapples with one of the screen's tougher hazards—and comes off very well. Audiences have effective set of shudders awaiting them."

—ALTON COOK, N. Y. WORLD-TELEGRAM

"The theme is provocative; the performances compelling. . . . Hedy never looked lovelier, and you can well believe that a mental quirk made Paul Lukas the heel he is. George Brent's administrations are nobly heroic."

—IRENE THIRER, N. Y. POST

"A cut above most thrillers, in addition to its heavyweight cast."

—JOHN T. McMANUS, PM

HEDY LAMARR
GEORGE BRENT • PAUL LUKAS
IN
"Experiment Perilous"
with

ALBERT DEKKER • CARL ESMOND • OLIVE BLAKENEY • MARGARET WYCHERLY

Executive Producer ROBERT FELLOWS • Produced by WARREN DUFF

Directed by JACQUES TOURNEUR

SCREEN PLAY BY WARREN DUFF

RKO RADIO PICTURES

Page of Letters:—

Young Trainee Manager Supports the New A.B.C. Training Scheme—Wanted, A Permanent Trade Record

I AM one of the trainee managers, and I feel that the letter of "Anon." should be answered. I entered the profession in January this year as a trainee manager, and, contrary to "Anon.," the word "trainee" has not been erased from my mind.

I must say that he is talking out his hat when he accuses them of being "jib at it" takers," upsetting the staff wholesale. I have worked with a manager of many years' experience, and we both worked amicably.

On the question of staff. Where I am acting as temporary manager the staff are quite happy in working with me because I work with them!

Though, as stated by "Anon.," the word "trainee" has not been erased from my mind *because* it does not take weeks to learn the business and, therefore, I still class myself as a trainee.

"Anon." complains that trainee managers are put there because they can go and report to the head office on the actions of the manager.

I have one answer to that: If the manager is efficient he has no cause to fear anybody telling tales. I am in agreement with the A.B.C. policy of instituting classes for cinema managers. Only then will there be a class of managers who will be proud to call it a profession.

I must agree with "Anon." on the point, that is, concerning the managers who have come in since the war. Only when the policy of A.B.C. is carried out by all circuits will you get the right type of person for the job.

B. WEINBERG.

Bethnal Green,
London, E.C.2.

HOW A SAILOR SEES IT

I HAVE read with interest the remarks in various issues of the KINE. on how the industry is giving every opportunity to suitable Servicemen to take up the various sections of the Trade as a career on receiving their discharge.

On this ship a great deal of attention is paid to vocational training. And such is the interest in the kinema on board that it has been found possible to form a class in kinema organisation in general. I am taking the section interested in management, while would-be projectionists are being coached by an ex-chief—also a member of the ship's company.

In this connection occasional items from the KINE. provide beneficial groundwork on which to build up one item or another for the entertainment of the ship's company.

By this you can readily see of what value the KINE. is to those of us temporarily away from our chosen occupation.—Yours etc.,

ERIC G. HANDFORD,
2 Mess, H.M.S. *Rodney*,
c/o G.P.O., London,

"TOMMIES WANT BRITISH FILMS"

Why is it that in countries such as Italy and Greece, where there are many British troops, we see so many American newsreels and so little, if any, showing what the British have done or are doing?

The troops would like to see a few more British pictures.

There are a large number of kinemas in Athens, but they invariably show only American newsreels which are flooding the markets abroad.

The British soldier very rightly resents this, and is continually asking where are the British newsreels? It is getting to such a pitch that the Greeks are also beginning to wonder what the British troops are doing on the Western Front.

For lack of a little foresight and initiative, this will result, if Britain is not careful, in loss of our position in international commerce.

CHARLES H. W. ENGLISH.
C.M.F.

WE NEED A RECORD OF OUR GOOD DEEDS

MAY I suggest that the film Industry should compile a record of its performance in war time and that it should be printed in brief tabulated form?

This Trade has paid dearly for too much modesty.

I told one of the local Bench the other day something of our war effort. She was simply amazed. These people know too little of what we do and class us with "pubs."

We are not treated with the dignity and respect which is our due.

G. F. MUNDY.
Manager.

Winter Gardens,
Bridlington.

Patrick Reed, of the Odeon, Portsmouth, who ran second in the KINE. Showmanship Competition for 1937-8, and who holds 11 certificates as a Member of the Company of Showmen, has been seriously ill. He is now better and will shortly go away for convalescence.

Philip Gorton, manager in the Midlands for many years, has temporarily given up management for health reasons. He came from Gaumont-British at Birmingham 17 years ago to take over the Picture House, was transferred to the City Cinema some ten years ago, where he has been until his illness.

New Formby Film

George Formby stars in I DIDN'T DO IT, current Columbia offering

"BLACKMAIL" LEVY FOR CHARITY

SUNDAY film performances have for too long been regarded by the laity as something not to be desired—but to be tolerated if money can be raised by them for charity.

How much longer is the Trade going to be forced to give this money away? We are generous enough—the KINE. article on May 10 has surprised many of us. Thousands of pounds have been raised everywhere for good causes.

If restaurants can open, 'buses operate and public parks keep open for Sunday pleasure, why shouldn't the kinema—without a charity "blackmail" levy?

GEORGE RAY.

Coventry.

KINEMA CLUBS: NEW VIEWPOINT

I HAVE read with considerable pleasure (not untinged with *personal interest*) the several contributions you have received regarding the origin of children's clubs in this country. I feel that congratulations should be offered to whoever *did* actually start the first one, for, indeed, he made his contribution to the Industry—it was an effort worthy of any of us to prepare the way for the present-day acceptance of the theory—so hard to establish a few years ago—that the child is the adult patron of the future, and even more important still, that he is deserving of special attention for no other reason but that he is a child.

W. FULLER.

Majestic,
Staines.

LABOUR AND MONOPOLY REPORT

THE suggestion was made at last week's Labour Party Conference by George Elvin (general secretary, A.C.T., and Labour candidate for Kingston) that Hugh Dalton, in clearing up his desk at the Board of Trade over the week-end, should bring away the report of the Committee of Enquiry into the Film Industry so that the practicable proposals detailed in it to unscramble the monopoly tendencies in the British film Industry would be available for consideration under the course of action proposed in the resolution.

Mr. Elvin was proposing an immediate Parliamentary inquiry into the existing working and extent of international cartels and privately owned national monopolies with a view to imposing at once State control and supervision over their activities in the interests of the workers and consumers.

Mr. Elvin said his Union accepted the fact that it was impracticable forthwith to nationalise the film Industry, but it fell within the category of those covered by the resolution as one in which private monopoly was stalking abroad. A very serious position had developed. So much so that a Committee of Enquiry had been called upon to make a report to the President of the Board of Trade on the tendencies to monopoly in the British film Industry.

E. Shinwell, on behalf of the Executive Committee, agreed with the broad outline of the resolution, and it was therefore withdrawn in view of the general Labour Party policy outlined in "Let Us Face the Future" (accepted by the Confenence) which calls for public supervision of monopolies and cartels and the prohibition of anti-social restrictive practices.

Film Trade's Effort for War Charity:—

£145,000 Contributed from the Birmingham Kinemas in Last Six Years

LESLIE HOLDERNESS COLLECTS £30,000 FOR THE RED CROSS

BY their attendance at Sunday kinema performance, Birmingham parons indirectly contributed £145,000 towards the Sunday entertainments levy. Out of this total, local charity organisations have benefited by approximately £130,000, of which £68,500 was given to the hospitals.

The amount collected by the kinema Trade's own fund, the Birmingham and Midland Cinematograph Trade Benevolent Fund, during the same period were slightly increased and totalled £3,350.

Capt. S. W. Clift and other officers of that fund welcomed these gifts, and, in common with all Midland exhibitors, are ready at all times to respond to the appeals of all deserving charities.

There is a feeling, however, that the percentage returned to the fund by the Justices might reasonably be increased.

Cinema Sunday Proceeds

Through the manner in which Midland exhibitors responded to Capt. Clift's appeal to mark his year of office as president of the C.E.A., supported by the response of kinema patrons to the fund's "Cinema Sunday," the war period has seen the Birmingham and Midland fund make rapid progress. Its balance-sheet for 1939 showed assets totalling £8,933 with investments standing at £8,600. By the end of last year these had increased to £28,468 and £25,500 respectively.

Of the increase, special Kinema Sunday performances accounted for £12,500. In 1939 the Midland Fund was sending an annual donation of £100 to "Glebelands," this was increased to £250 the following year. In the first year of the war it assisted members of the Trade by grants and loans amounting to £485, which sum was increased to £1,144 in 1944.

While the Benevolent Fund has answered all calls made by employees and staffs of the Trade remaining at home, "Vic" Jones (20th Century-Fox), and his colleagues administering the Birmingham Film Trades Comforts Fund, have helped all Serving members, called up from the renting and transport staffs in the Midlands.

Inaugurated in 1940, as the result of a collection made by Mr. Lord of the Transport Co., the fund was quickly put on a sound footing with the help of the late Lewin P. Samuel, who, after a collection among local exhibitors, raised the fund's first £20.

During the last four years "boys and girls," formerly engaged in local renters' offices, have received monthly gifts of ten shillings. For several months 70 members of the Forces have been kept supplied with "pocket money" from this fund.

Weekly collections among managers and staffs of the Birmingham renting houses have totalled £1,276, donations amount to £413, in addition to £286, the proceeds of a Trade golf tournament, concerts and dances. At the moment, "Vic" says that the fund shows a balance of £160, so that approximately £2,000 has been raised to provide members with monthly gifts.

Christmas Collections

Patrons of Birmingham, Smethwick and Sutton Coldfield generously supported the collections made annually in the local kinemas for the *Birmingham Mail* Christmas Tree fund to provide clothing, coal and food for the poorest citizens during the festive season. The late Lewin P. Samuel made this his "hardy annual" for many years prior to 1940, when the organisation was taken over by A. G. May. "Uncle Lewin's" last collection in 1939 realised £1,326.

Mr. May has done exceptionally well, and collected £900 in 1940, since when these annual collections have increased. In 1941 more than £3,000 was handed over to the Christmas Tree fund; in 1942 it reached the £5,000 mark; in 1943 £6,000 was exceeded; and last year, including £2,590 earmarked for the British Sailors' Society, the collection totalled £7,380.

Odeon's Record

Manager "Leslie" Holderness, of the Odeon, New Street, Birmingham, is known by the results he has achieved for the Red Cross and R.A.F. funds.

While the records he has available only include the last three years, owing to the change of ownership from Paramount Theatres to Odeon Theatres, he estimates that collections he organised during the war yielded upwards of £30,000. Of this, he raised approximately £23,000 during the last three years, including £12,000 for the Red Cross, £6,347 for the *Birmingham Mail* Christmas Tree fund; £1,648 for the R.A.F. Benevolent fund; £1,569 for Mrs. Churchill's Y.W.C.A. fund; £750 for the National Children's Home; £450 for the Salvation Army; £325 for the National Association for the Blind; and £200 for Queen Alexandra's Rose Day.

Alan E. Hewitson, managing director of the Hewitson circuit, Smethwick, which comprises the Windsor, Princes, Majestic, and Empire, estimates that the response of patrons of those houses to war time charity appeals has exceeded £4,000.

First place is held by the Red Cross Fund with £1,902, followed by £850 for the *Birmingham Mail* Christmas Tree Fund, £400 for the Prisoners of War Fund, £300 for the Smethwick Cripples Union, £300 for supplying Smethwick members of the Services with sports gear, £250 for the Trade Benevolent Fund, and £75 for the Sea Cadet Corps Comforts Fund.

SELLING BRITISH FILMS IN AUSTRALIA

W. Moffat, Managing Director of Pathe, signs a long-term contract with British Empire Films, to take the complete Associated British output for Australia. This contract renews an association that dates back to the original B.I.P. days. (Our picture shows John Thorpe, of London and Overseas Film Services, W. Moffat, O. Flint, Pathe Export Manager, and Eric P. Strelitz, British Empire Film's London Representative. *See story on page 26A.*

NOTTS AND DERBY BRANCH HELPS C.T.B.F. AND LOCAL CHARITIES

MEMBERS of the Notts and Derby branch of the C.E.A. have a record of which they can be proud.

War charities were well supported by members. The Duke of Gloucester's Red Cross and St. John Prisoners of War Fund collections were made under the national organisation of the C.E.A. in 1943, 1944 and 1945.

Royal Air Force Benevolent Fund collections in 1942 were similarly organised by members. The branch total topped £5,000.

Local war charities were assisted. Notts Services and Prisoners of War Comforts Fund—trailer films, collections, donation from branch funds—raised £210, and £157 10s. from 1940 Sunday effort and allocations from S.O. seating levies were added.

Notts Prisoners of War Relatives' Association: donation of appeal films and cash donation of £23; and for the Sheriff's Million Cigarettes Fund for the Troops there was a donation of 50 guineas from 1940 Sunday efforts and allocations from S.O. seating levies.

City of Nottingham Bomber Fund—special shows, collections and donations, raised £501 4s. 8d.

Good Causes

War Finance Campaign Committee: Publicity for all the special "Savings Weeks" and cash donation £270 from the sale of kinema season tickets. The Aid to Russia Fund: Kinema collections totalled £189, and the Duke of Portland's Y.M.C.A. Fund raised £360.

Hospitals benefited from the Trade's efforts in many ways. In 1940, local hospitals were granted £415, and each year since have received at least that amount from the S.O. seating levies.

Cinematograph Trade Benevolent Fund has been helped by members' efforts for Kinema Day each year from 1941 onwards, and throughout the war by the medium of the staff penny-a-week collections.

Those Other Items

Other items sent by members to the C.T.B.F. include: Mr. Hall, Sutton, £360; Mr. Benzeval, Derby, boxing show, 100 guineas; sale of season tickets, £270 5s.; Mr. Elton, gift of cigars for auction, £1,000; Sunday concerts, S.O. levies allocations, 1943, 1944, 1945; Sunday effort, 1940, £189, and Derby Film Ball, £75.

The Notts and Derby Cinema Benevolent Fund has benefited from the 1940 Sunday effort and from the S.O. seating levies; from Trade show collections; from members' subscriptions and donations.

The silver jubilee testimonial to Fred Prior helped the C.T.B.F. by 100 guineas, the Notts Services Comforts Fund by 50 guineas, the Royal Masonic Institute for Boys by 100 guineas, and the N. and D. Cinema Benevolent Fund by nearly £81.

The figures take no account of the efforts made by, or helped by, the individual management, a list of which, if it could possibly be compiled, would fill several columns.

Members were ready to assist worthy appeals, both local and national, and at the same time saw to it that their own Trade charities were by no means neglected.

Yehudi Menuhin Comes to Gainsborough

Yehudi Menuhin is in London, where he will record the sound track for Gainsborough's forthcoming production THE MAGIC BOW. He was photographed with producer R. J. Minney, musical director Louis Levy, and director Bernard Knowles

Charity Begins at—Berwick!

Glasgow Cinema Sundays Collect Nearly £50,000; Scotland Records Total

JOKES are made about Scotland and the alleged meanness of her people, but this record of the Scottish trade's contribution towards charity should do much to make the idle jester feel rather stupid.

A total of £329,076 has been raised, not including many efforts by the individual showmen. Of this sum, A.B.C. contributed £24,466, of which £10,863 was for the Stalingrad Defence Fund. That circuit also made £6,550 for Medical Aid to Russia; £5,073 for the King George V Sailors' Fund, and £2,000 for the Five Arts Fund.

Here are some more Scottish efforts:—

Cinema Sundays (1940-45). £48,793; Glasgow Central War Relief Fund (1940-45), £37,051; Prisoners of War Fund for two years, £134,000; British Sailors' Society, estimated at £30,000; Clydeside Distress Fund, £5,404, and other shows throughout the country, £3,070 and £46,292.

That makes a total of £304,610, money raised through the auspices of the Scottish C.E.A.

And from Wick to Wigton, small and large exhibitors raised thousands of pounds more to help the war—and to help "the boys."

Edinburgh, with fewer than 40 kinemas, raised well over £40,000 during the war on behalf of charity.

Early in the war the Edinburgh Section of the C.E.A., on the motion of R. M'Laughlin, agreed, in view of the numerous applications from charities and similar organisations for film shows, concerts, and facilities to take up collections, to promote a Cinema Sunday, under which over a period of six or seven weeks every house in the city should open for one Sunday evening, and that the proceeds be allocated among local war and other charities, with the Scottish C.T.B.F. getting 25 per cent. of the total. It appointed an Applications Committee which dealt with all applications for assistance.

Before the first of the Cinema Sundays was held Edinburgh raised £1,741 to provide a kinema ambulance. There have been four main Cinema Sunday efforts, and the total has amounted to £14,793, the annual figure increasing annually from £2,255 in 1941 to £3,773 last year.

There have been other Cinema Sundays which raised £1,262 for Leningrad Hospital, and, recently, £3,000 was collected for the British Sailors' Society.

To these figures have to be added Edinburgh's contribution to the national efforts for the R.A.F. (1942), and for the Red Cross Prisoners of War Fund. This represents a total of £13,500.

There were several charity shows organised by individuals in addition to their contribution to the general efforts. The Rutland (G.-B.) raised £2,500 in this way, and the Caley £1,311.

The Regal (A.B.C.) figures for the war period when the late T. M. Battison was manager are not available, but during the management of J. P. Watson the Regal, apart from the general efforts, raised £1,800. Altogether it raised over £5,000.

The New Victoria opened on most Sundays as a Garrison Theatre, held fewer individual efforts, but it raised over £900 by three special shows last year.

The Playhouse, the largest kinema in the city, has never encouraged Sunday shows, apart from the Cinema Sunday and similar efforts.

Empire Day Matinee

By the generosity of A.B.C., the King's, Bristol, was loaned free of charge on Saturday morning to the Royal Empire Society's local branch for a children's Empire Day demonstration. About 800 children were present and were addressed by the Lord Mayor of Bristol, and the prizes offered in connection with an essay competition were presented by the Lady Mayoress. Community singing and films filled the rest of an interesting morning.

How Northern Ireland Helped the Total

IRELAND played her part in swelling the Trade's national efforts. This is what the KINE Ireland correspondent writes:—

"The Northern Ireland branch of the C.E.A. has raised several thousands of pounds for the R.A.F. Benevolent Fund and the Red Cross Prisoners of War Fund, and these have been transmitted through the Governor of Northern Ireland's Fund, which is the central fund for Loyal Ulster. The Governor and the Ulster Premier, Sir Basil Brooke, have paid their tribute to the work of the Trade, as have the heads of British Navy, Army, and Air Force and the heads of the American Forces.

"The work of liaison with the Forces was carried out by Major George Lodge, M.B.E., who not only attended to this, but was responsible for the success of the Ulster Home Guard. His kinema campaigns to get recruits more than filled the ranks of the Ulster Home Guard.

"Incidentally, among the hundreds of midnight shows which Ulster exhibitors have given for charities, J. D. Russell holds the record with one which raised over £1,300, and his collections for the Red Cross have invariably run into well over four figures.

"A record has been set up by G. L. Birch, at the Hippodrome, Belfast. He has, apart from collections, entertained hundreds of thousands of the Forces free, and among his special shows was a Sunday one which brought in over £1,000 for the Belfast railway disaster. He pays all the expenses of his shows.

"The present chairman of the Northern Ireland branch of the C.E.A., Louis Hyman, has not only been one of the leaders of a committee for providing hospitality for the Forces, but his theatres have been extensively used to raise funds for many good causes."

R.A.F. AND P.O.W. FUNDS BENEFIT

Northern Kinemas Help Despite the Law

EXHIBITORS in the North of England played their part, although the C.E.A. branch followed a policy of opposition to kinema collections.

Tom Massicks told our representative about one difficulty, namely, that the credit for much charity had been taken by the organisers, who had simply borrowed theatres, and of whose revenues very few proprietors had complete or accurate records.

But the exhibitors went ahead. Sunday opening, 1939-1944, in Newcastle kinemas raised £10,622.

The sum of £1,315 was given to the C.T.B.F. as a result of Trade shows, and a further sum of £1,350 from the Cinema Trades Ball.

The Hinge circuit averaged £500 a year, helping the Aid to China Fund, Aid to Russia Fund, local War Needs Fund.

By far the best contributions were for the R.A.F. fund (1942), and the Red Cross P.O.W. Fund (1944), which were respectively, £13,395 and £19,000.

PORTSMOUTH RECORDS DESTROYED IN THE BLITZ

PORTSMOUTH connot estimate her total charitable war work because many of the records were destroyed during the blitz, when the C.E.A. secretary's office was hit.

However, what is on record is sufficient evidence of the exhibitor's goodwill.

This year's collections from all the kinemas in the Portsmouth area for the Prisoners of War Fund amounted to £2,831 15s. The collection in the Isle of Wight totalled £674 7s. 5d. These figures are typical of figures in previous years.

This is what the North End Odeon did, guided by manager Patrick Reed: 1941, R.A.F. Benevolent Fund, £148; 1942, Navy, Army and Air Force Comforts Fund, £229; 1942, Y.W.C.A., £96; 1942, Red Cross Fund (Prisoners of War), £149; 1943, Red Cross Fund (Prisoners of War), £231; 1944, Y.W.C.A., £196; 1944, Red Cross Prisoners of War Fund, £553; 1945, Red Cross Prisoners of War Fund, £306; 1945, National Institute for the Blind, £176.

Similar figures were raised in the same years for the same funds by A. J. Salter's Odeon, Southsea. He raised a total of approximately £1,300 of recorded collections; there must have been an equal amount raised for charity that was not recorded.

And the Cosham Odeon? The same results.

At the Regent (G.-B.), F. Fiikes, the manager, recalls collections for most of the charitable causes, the collections for 1944 alone totalling over £1,000. This year, W. T. Moffat's house, the Plaza (G.-B.) raised £289 for the Red Cross.

On the A.B.C. circuit, the Apollo, Southsea (Mr. Cousins), raised £318 this year for the Merchant Navy with "Western Approaches," and £201 for the Red Cross.

PORTSMOUTH BIDS FOR NORMAL HOURS

Problem of Theatre Attendants

RECONSIDERATION is to be given to the Sunday opening hours at Portsmouth, following upon the revocation of the emergency powers granted to Chief Constables under the Defence Regulations. This matter was considered at the monthy meeting of the Portsmouth and Isle of Wight branch of the C.E.A., when a letter from the Chief Constable of Portsmouth announced that kinemas could revert to their normal hours of opening.

These were from noon to 11.15 p.m. on week-days and from 4.45 p.m. to 10.30 p.m. on Sundays.

During the war, however, the kinemas have been allowed to open from 2.30 p.m. to 10 p.m. on Sundays, and it was pointed out that to revert to the former hours would mean that it would be impossible to present two complete programmes. The result would be the formation of queues after 8 p.m. of people who would only be able to see half a programme.

Deputation Fixed

The branch decided to make application for the London hours of opening on Sundays, namely from 3 p.m. to 10 p.m., and the Secretary was instructed to ask the Watch Committee to receive a deputation consisting of the Chairman, A. Levison, and the Vice-chairman, Charles Clarke, to put their case.

It was also reported that the local transport services had been extended to approximately 10 p.m. as from May 13, and the Secretary stated that he had informed the Portsmouth Corporation passenger transport manager that the kinemas were arranging their programme to coincide with the later transport available.

A letter of thanks was received stating that this information would be useful to the department in making their traffic arrangements.

Attendant Problem

The SECRETARY said he had written to W. R. Fuller asking whether there had been any war time relaxation as to the number of attendants required to be on duty at the kinemas, owing to the shortage of staff, and whether they were required to be in uniform. Normally, two attendants were required for the first 100 people present, and one for each succeeding 100, and in some cases the managers and cashiers had been allowed to count as among those on duty.

In reply, the GENERAL SECRETARY stated that the question of usherettes was usually dealt with on the basis of the number available for ushering people in and out of the kinema. As managers and cashiers were engaged on totally different matters, they did not normally count, but in a very small kinema, where the manager had very little to manage, and spent most of his time ushering patrons in and out, he might be counted in a difficult case. It was usually stated on the licence that attendants were required to be in uniform, but if they could not obtain uniforms, an armlet was accepted.

The CHAIRMAN commented that there was generally more work for a manager to do in a small kinema than in a large one.

S. H. PARSONS remarked that the regulations regarding the number of attendants on duty were intended to cover cases of emergency, and in such circumstances the manager was bound to be on duty.

Charity Premier

The SECRETARY reported that he had been in communication with J. Arthur Rank with regard to the branch suggestion that a world première should be arranged in Portsmouth in aid of the Lord Mayor of Portsmouth's Charities Fund. The suggestion had been approved, and it was proposed that arrangements should be made for a matinée performance at the Odeon, North End, Portsmouth.

Mr. PARSONS stated that the matter was now being gone into, and it was hoped to hold the matinée in August or September. He suggested that a small committee should be formed from the branch to assist in the arrangements.

It was agreed that the committee should consist of the chairman, vice-chairman, Mr. Parsons, and the Odeon manager, Patrick Reed, and the secretary was instructed to convey to Mr. Rank the thanks of the branch for the action he had taken in the matter.

It was suggested that the expenses of the première should be met by the members of the branch, so that a cheque could be handed over to the Lord Mayor at the matinée for the whole of the proceeds.

Navy Week Effort

In connection with Portsmouth's "Navy Week," it was reported that collections were being taken in the vestibules of the local kinemas in aid of the Lord Mayor's appeal for £20,000 for King George's Fund for Sailors.

No VE Complaints

Arising out of the VE-Day celebrations, F. B. B. BLAKE referred to the fact that the fears expressed as to possible damage to the kinemas had proved groundless, and S. H. PARSONS remarked that the staffs had also reacted splendidly. They had had no complaints at all of staffs not turning up at their work.

CHARLES CLARKE said that they had all carried on to the best of their ability during the war. It was a matter of great regret that some of the kinemas represented at their branch meeting in September, 1939, would probably never be represented again, and that some of their members had gone, but on the whole he thought they had got through pretty well. They still had some headaches to come, but it was good to know that a lot of them would gradually recede.

A report was received from the General Secretary of the meeting between the President of the Board of Trade and representatives of various sections of the Industry and the setting up of a "working party" to ascertain how far the Industry could agree on matters arising out of the monopoly report without legislation.

It was remarked that general agreement was possible on a number of paragraphs, but CHARLES CLARKE added that they were likely to hear a great deal more about monopoly in the future.

I. of W. Meeting

P. J. MILSOM stated that it had not yet been found possible to get accommodation for a branch meeting in the Isle of Wight, but it was hoped to invite the members to the island before the summer was over.

Notification was received from head office that the Queen's, Portsea, was now being operated by the Admiralty, and that the branch membership of Coun. H. P. E. Mears consequently lapsed.

Robert Young and Dorothy McGuire in ENCHANTED COTTAGE (RKO-Radio), reviewed in this issue

FAMOUS STARS AS COMMENTATORS

New Savings Trailers

THREE British film stars are heard as commentators in three new National Savings trailers. Titles are: "The Photographs are Watching," with commentary by Deborah Kerr; "Build the Broken Walls," with commentary by Laurence Olivier; "The Prams Break Through," with commentary by Anna Neagle.

These trailers run for 1½ minutes (150 ft.).

Release of the films is being carried out by the National Savings Committee by arrangement with the Trade, and the C.E.A. General Council has expressed their willingness that these trailers should be included in kinema programmes.

In addition, a fourth trailer, "Let the Bells Ring," with commentary by Eric Portman, will be shown in the near future.

An official of the National Savings Committee said to-day how much his organisation appreciated the generous support given to the Savings Campaign by kinema proprietors, managers and staffs. He emphasised the importance of the Chancellor's recent appeal for continued saving to beat the Japanese and to finance reconstruction.

W.F.A. Catalogue

In view of the increased activities of the Workers' Film Association, Ltd., it is proposed to issue a third edition of their catalogue.

The second edition which is now exhausted, will be considerably augmented with new features added. The catalogue will circulate to Film Societies, trade unions, co-operative societies, and other bodies.

Brighton Corporation has approved plans submitted by Messrs. J. E. Patching and Chas. Shaw for the erection of an entertainment hall and restaurant in King's Road and Cannon Place.

DEAN A... PEALS FOR S... BAN ON CHI... DREN

FOLLOWING ... Dean of St. ... of the Diocesan ... Education, the ... Committee has ... Council to appr... Council with a vi... to the licence issu... tors of kinemas i... a condition proh... sion on Sundays ... young people un...

The Dean said ... suggest that chil... excluded from S... order to attend ... though it must b... there were a fre... attendance at a ... day school on an... the attendance at ... suffer, and, of c... situation arises ... attendances at Su...

...tter from the ...ns on behalf ...d of Religious ...dford Watch ...mmended the ... the County ...o the addition ...o the proprie... ...e borough of ...ng the admis... children and ... 16.

...t he did no... ... ought to be ...y kinemas in ...nday school. ...evident that if ...hoice between ...ema and at a ...ven afternoon. ...y school might ...se, a parallel ...out voluntary ...ay schools.

Too-Frequent Attendance

"Those who have ... the welfare of young people at he... do not consider it beneficial to childr... that they should pay, as they frequent... do, three or four visits per week to ... kinemas and absorb an attitude ... life which has not tended to improve their social conduct. It so happens that as the Sunday opening, with the best intentions in the world, entails the provision of a different programme, there is an additional reason for making one more attendance at a kinema in order not to miss a new programme."

Queues of Children

The letter goes on to allege that often kinemas on Sunday are crowded out with children, and in some cases the children's reactions are so exuberant that no adult person, war worker, or men and women in uniform attend at all, and so the original purpose for the opening of kinemas (under the Defence Regulation) is defeated.

It is pointed out ... even where hours of opening ... postponed in order that children ... attend their Sunday schools and ... church organisations, and from 3 o'... onwards long queues are to be ... outside the kinemas, mainly of ... children and young people under 16.

NO EARLIER OPENING AT RHYL

During consid... renewal of kinema... for the Plaza, Re... Odeon, Rhyl, by ... Committee at the ... meeting, a suggesti... queues of people ... the kinemas shoul... with by fixing an ... hour, was given ... committee decided ... opening hour, 6.30 ...

...on of the ...ph licences ...Queen's and ... Licensing ...al licensing ...that the long ...ting outside ... done away ...ier opening ...rt, but the ...there to the ...

A.B.C. Holds ... Staff Part...

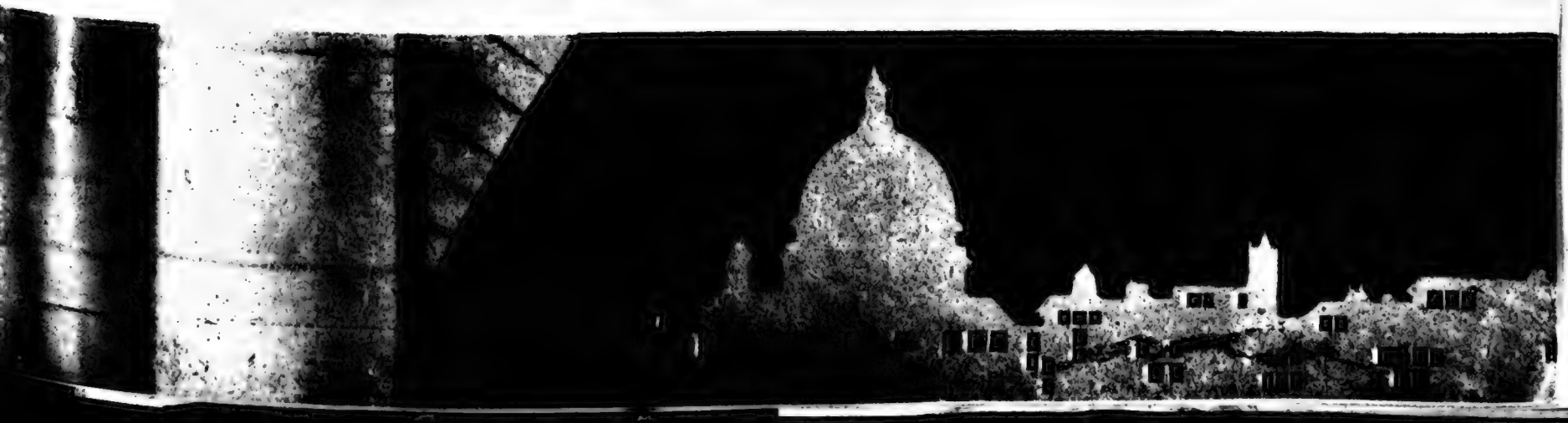
Nearly 400 A... enjoyed a VE sta... Apollo, Manches... organised by L... supervisor, for men ... of all A.B.C. kine... The proceeds wer... A.B.C. Employe... Fund.

... employees ...rty at the ... It was ...vis, theatre ...s of the staff ...in the area. ...oted to the ... Benevolent

VIVIEN LEIGH • ROBERT TAYLOR "WATERLOO BRIDGE"

"A great picture and it's doing great business—but oh, what records we could break if only these raids would let up!" That was the cry of many a showman when "WATERLOO BRIDGE" was released in the war-torn winter of 1940-41. Now M-G-M re-releases it, on July 16th, for the millions who had to miss it then . . . or want to see it again! Trade show today at 10.30 and 2.30.

R



Soldier-Sailor

It's Those Men Again

Laurel and Hardy in THE BULLFIGHTERS, current 20th Century-Fox offering

Stoll Buys Large Holding in Moss Empires Group

PRINCE LITTLER, chairman and branch director of Stoll Theatre Corporation, has now confirmed that his company has acquired a substantial financial interest in Moss Empires.

This fulfils the City view in the KINE. of May 10, to the effect that no financial amalgamation was contemplated. The acquisition is on a cash basis and is a substantial one, but it is not large enough to give Stoll Theatres the control.

R. H. Gillespie, chairman of Moss Empires, told me that it was not actually a "link up," but just a financial acquisition.

He also disclosed that S. Cruikshank will join the board of Moss Empires as a result of the arrangement. Reports have suggested that Prince Littler may also become a director.

Prince Littler stated that although there will be collaboration between the two undertakings, there will also be healthy competition between them in the music hall entertainment field.

Latest Developments

Interesting developments may follow this collaboration as Moss Empires is closely associated with the Gaumont-British group, of which companies J. Arthur Rank, of course, is chairman.

Prince Littler has already admitted that tentative talks have taken place regarding some reshuffle of the operating arrangements with the object of segregating kinema and variety entertainments. He has also been mentioned as a possible co-ordinator of the variety interests of the three groups.

The annual meeting of Moss Empires is due to take place early next month, when further details of the recent developments and financial arrangements may be disclosed.

The issued capital of Stoll Theatres is over two million pounds, but it is only in the last year or two that dividends have been paid on the ordinary stock after a lapse of many years.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	70/9	— —/9
Assoc. Brit. Pic. Corp. 5/– Ord.	20/3	— —/6
„ 6% Pref.	26/–	— —/9
„ 4½% Debs. ..	£105½	— £1
A.P.P.H. Ord.	28/4½	— —/4½
Brit. & Dom. Films (12/–)	21/6	— —/6
Brit. Lion 7½% Pref. 10/–	12/9	— —/6
Capital Prov. News 5/– ..	4/10½	—
Cine. Television Dfd. (6d.)	9/9	— 1/3
Dufay-Chromex 5/– Ord.	3/6	— —/1½
Gaumont British Ord. 10/–	18/6	— 1/3
„ "A" Ord. (5/–) ..	9/6	— —/6
„ 5½% 1st Pref. ..	22/6	— —/6
„ 4½% Debs.	£104	—
General Thr. Prefd. (6/8)	12/6	—
„ 6½% 1st Mort. Deb.	£104	—
Kinemas (5/–) Ord. ..	8/9	—
Mde. Tussaud 1/– Def. ..	3/3	— —/3
„ £1 Prefd. Ord. ..	22/6	— 1/6
Moss Empires £1 Ord. ..	41/3	—
„ £1 Cum. Pref. ..	23/9	+ 1/–
Odeon 5% Ord.	36/3	— 2/6
„ 6% Pref.	26/3	—
Odeon 5% Debs.	£103	— £1
P.C.T. 5% Cum. Pref. ..	35/6	—
„ 7½% "A" Pref. £1	30/3	—
„ 7½% "B" Pref. ..	30/–	— —/6
„ Const. 7% Pref. ..	27/1½	— —/1½
Scophony (5/–)	5/4½	— —/4½
Sound City (Films) 6% Pref.	15/7½	—
Stoll Th. Corp.	16/–	— —/6
Twenties Cent. Ord. (5/–)	3/10½	—
„ 6% Pref. (10/–) ..	8/3	— —/3
Union Cinemas 1st Pref. ..	22/3	—
„ 2nd Pref.	21/9	—

£1 shares unless otherwise stated.

SATISFACTIONS

Kent and Associated Cinemas, Ltd., 130, Southampton Row, W.C.1.—Satisfaction in full on June 15, 1945, of legal charge dated May 25, 1939, and registered June 2, 1939. (Notice filed May 11, 1945.)

Hardix (formerly Princes Theatre (North Shields), Ltd., Haymarket House, Haymarket Street, Newcastle-on-Tyne.—Satisfaction in full on April 15, 1945, of further charge registered September 20, 1938, securing £13,000.

NO SELLING, BUT KINE SHARE PRICES MOVE DOWNWARDS

Signs of a Recovery Develop Later in the Week

DEALERS in kinema and kindred shares appear to have been very satisfied with the financial results of Moss Empires. Although there was a moderate fall in profits, the dividend was maintained at 10 per cent. for the year.

The shares of the company have been steady to firm, the ordinary remaining at 41s. 3d., while the preference have risen 1s. to 23s. 9d.

With this single exception, the trend of prices has been to a lower level. There has been a general reaction in market values owing to the unsettlement created by the domestic political situation.

Actually, there has been little desire to sell, the fall in prices being almost entirely due to lack of fresh business, and already there are signs of a recovery.

Odeon ordinary shares have recorded a fall of 2s. 6d. on the week at 3s. 3d., Madam Tussauds preferred are 1s. 6d. down at 22s. 6d., while Cine Television deferred and Gaumont-British ordinary are both 1s. 3d. on the wrong side at 9s. 9d. and 18s. 6d. respectively.

African Theatres have fallen 9d. to 70s. 9d., A.B.P.C. ordinary 6d. to 20s. 3d., the preference 9d. to 26s., and the debentures £1 to £105½. Odeon debentures are also £1 lower at £103.

All the other shares given in our usual list are from 1½d. to 6d. lower, the bigger movement being shown in British Dominion Films at 21s. 6d., in which there has been a fair amount of activity.

A similar decline is recorded in British Lion pref., Gaumont "A" ord., the 5½ per cent. preference, and P.C.T. "B" preference.

TECHNICOLOR'S £35,000 PROFIT

TECHNICOLOR, LTD., the British affiliate of Technicolor, Inc., made a net profit on its fiscal year ending November 30, 1944, of £33,853. This is after a provision for taxes on income of £70,000, but is exclusive of a write-off for development expenses of £11,002.

This profit compares with that of the previous year of £24,529, following tax deductions for taxes on income of £28,000.

The balance of the profit and loss account shows net profits on the 1944 working after all taxes and write-offs have been deducted of £23,138.

Footage sold during the year was 33,003,297 feet, an increase of 8,263,995 feet, or 33 per cent. over that of 1943. Of the footage sold 68.9 per cent. was from subjects photographed in Hollywood.

Total sales of the company amounted to £659,014, of which £248,277 (37.7 per cent.) were sold to departments of the British Government.

Of a total of 35 mm. and 16 mm. release prints delivered during the year of 32,220,877 feet, 9,888,825 feet, or 30.7 were sold to British Government departments.

In the

BIRKENHEAD COUNTY COURT

No. 1 of 1945

In the Matter of

B. & S. Cinemas (Roscommon),

LIMITED

and **In the Matter of**

The Companies Act, 1929.

NOTICE IS HEREBY GIVEN, that a Petition for the Winding Up of the above-named Company, subject to the supervision of the County Court of Birkenhead, was, on the 27th day of April, 1945, presented to the said Court by Hyman Emanuel Radam, of "Rose-acre," Woolton Hill Road, Liverpool, a Creditor.

And that the said Petition is directed to be heard before the Court sitting at Pilgrim Street, Birkenhead, on the 13th day of June, 1945, at 10.30 o'clock in the forenoon, and any creditor or contributory of the said Company desirous to support or oppose the making of an order on the said Petition may appear at the time of hearing in person or by his Solicitor or Counsel for that purpose; and a copy of the Petition will be furnished to any creditor or contributory of the said Company requiring the same by the undersigned on payment of the regulated charge for the same.

Dated this 18th day of May, 1945.

Signed:

OWEN, DAWSON & WYNN-EVANS.

Address:

5, Castle Street, Liverpool, 2.

NOTE.—Any person who intends to appear on the hearing of the said Petition must serve on or send by post to the above-named, notice in writing of his intention so to do. The notice must state the name and address of the person, or, if a firm, the name and address of the firm, and must be signed by the person or firm, or his or their solicitor (if any), and must be served, or if posted, must be sent by post in sufficient time to reach the above-named not later than 6 o'clock in the afternoon of the 12th day of June, 1945.

MORTGAGES AND CHARGES

Woodward Theatres, Ltd., kinema and theatre proprietors, etc., Grand Theatre, Port Talbot.—Mortgage and further charge dated April 17, 1945, to secure £36,100 and further advances (which includes £35,000 owing under mortgage and further charges dated July 22, 1939), on properties in Aberavon and Port Talbot. Holders: Friends Provident and Century Life Office.

VICTORY FILM FOR WARNER RELEASE

"The True Glory"

THE production of "The True Glory," the chronicle of the Allied Armies' campaign on the Western Front from the planning of D-Day through every phase of battle to the eventual conquest and surrender of the German forces, is nearing completion.

The film, the most significant picture of the war, is a joint Anglo-American production, and its presentation throughout the world will be sponsored by the British and United States Governments.

Warner Release

In the United Kingdom the distribution of "The True Glory" will be handled by Warner Bros. Plans for the official launching in all key cities have been drawn up by Jack Beddington and Max Milder.

Although it may be four weeks before the completed print, running to about 1½ hours, is available. Already an all-out drive by the Warner organisation is being arranged to make the film a fitting climax to the achievements of the M. of I. and O.W.I. film division in presenting the Allied victories.

"The True Glory" has been produced by a unit headed by Carol Reed (British) and Captain Garson Kanin (U.S. Army), the joint directors. Reed made the outstanding British war film "The Way Ahead," Garson Kanin, before joining the U.S. Army, completed "Bachelor Mother" and "Tom, Dick and Harry."

Secret Weapons

A significant feature of the film is that it is now free from security censorship. Many secret weapons and the actual disposition of named regiments in the field will be shown for the first time.

General Eisenhower, himself, who has given practical help, speaks the foreword to the film, a special musical score for which has been composed by William Alwyn who did the score for "Desert Victory."

The Palace Theatre of Varieties, Plymouth, has been sold by auction for £77,000. The purchaser was Saul Samuel Silver, of Fair Park Road, St. Leonard's, Exeter, West Country turf commission agent, who is believed to have bought it for a syndicate. Representatives of organisations owning over 100 theatres and kinemas attended the sale, which was conducted by Norman P. Hamley.

WANTED

experienced Projectionist as INSTRUCTOR for training of ex-Servicemen. Must be fully qualified in projection, sound and maintenance. Good salary to right man. Apply not later than 16th June, submitting references and stating age and experience, to Principal, Technical College, Brighton, Sussex.

Scene during the production of CARNIVAL, now being made by Two Cities at Denham, starring Sally Gray

Butcher's Present a Special Victory Programme

BUTCHER, which can claim to be Britain's longest established film service and production company, has a number of films ready or in active preparation, which provide admirable "after the war" fare.

"Never before in its lengthy history has Butcher's Film Service commanded such powerful financial and technical production resources as it does to-day. Our war-time struggles have only served to increase our strength," says Mr. Baker, the company's director.

Overcoming endless difficulties during hostilities his company has maintained a consistent supply of substantial box-office pictures. It overcame all obstacles, Mr. Baker enhanced his production resources, and constantly planned ahead, with the result that he stands to-day with a number of ambitious projects ready for launching.

VE-Programme

The first new production to be Trade shown by Butchers in a "VE-Programme" is "Home, Sweet Home," starring Frank Randle, the completion of which coincided with the Nazis' surrender.

"Home Sweet Home" is a combination of popular comedy and musical attraction. It features Rawitez and Landauer in the act that has won them the title of "the World's greatest duo-pianists," Cecil Frederick, Bunty Meadows and Arnley, and Gloria Day are also in the cast.

Frank Randle is at the top of his form, with a list of successes in Butcher's popular "Somewhere" series of comedies to his credit. He is directed by John E. Blakeley. The cast includes Nicolette Roeg, Anthony Pendrell, Stan Little, the pantomime favourite, H. F. Maltby, Hilda Bayley and Helen Hill, whose singing is winning widespread approval in "For You Alone," Butcher's musical romance which is now released.

MAINLY ABOUT PICTURE PEOPLE

Charles E. Clay, a newcomer to the business, is at the Picture House, Granby Street, Leicester.

Scott Buccleuch has changed posts with **Edward Ledger,** who comes from the Ritz, Barnsley. Mr. Buccleuch is a member of an old theatrical family. His father managed the Leicester Palace in the palmy days of the music-hall. Scott Buccleuch joined A.B.C. when it was a small group of kinemas, was discharged from the Army in 1944, and has been at the Savoy, Leicester, about a year.

Edward Ledger has been in the business for over 25 years, beginning as assistant-manager at the Prince of Wales, Grimsby. He went into pictures with a combine, which also had several kinemas, which were eventually taken over by A.B.C. He has managed at Nottingham and Bristol.

W. Ogden, who has left the Whiteladies house at Clifton, Bristol, to take over the management of the Savoy, Luton, another A.B.C. theatre, has been at Whiteladies for just over a year. He came from the Forum, Bath.

He is succeeded at Whiteladies by another former Bath manager, **V. French,** who has been managing the A.B.C. theatre at Cleethorpes. Before he went North some years ago, Mr. French was in charge of the Beau Nash, Westgate Street, Bath, for some considerable time.

The many friends of **A. H. Foxhall,** manager of the Mayfair, Caledonian Road, will be pleased to hear that, after eight weeks' illness, he is back again on duty. He has received many messages from friends during his absence, and wishes to thank all concerned for their good wishes.

THEATRES' E.P.T. APPEAL SUCCEEDS IN H. OF LORDS

Tax Decision After Air Raid Damage

AN Excess Profits Tax appeal, carried to the House of Lords, has resulted in a win for the theatre-owning company involved, Terence Byrom, Ltd.

The company purchased, in 1937, the Alexandra Theatre, Hull, owning both building and site. In May, 1941, it was destroyed by enemy action.

The Tax Commissioners contended that as a result of the incident there had been a decrease in the average amount of capital employed in the business during the accounting period ended May 28, 1941, and that the standard profits for that period should therefore be decreased by the statutory percentage of 6 per cent. on the decrease of capital.

The company contended that there had been no decreased capital employed and no reduction in the figure of standard profits was justified.

The company's contention was upheld by the Lord Chancellor, who, in the course of his opinion, said the company still had the asset which they originally bought, though it had been very much damaged by enemy action. If, instead of being laid waste by bombing, the theatre had been less severely damaged, it could hardly be said that the asset originally bought had been turned into something else, as the Crown had argued.

BUILT ACCRINGTON REGAL

Death of Tim Coop

Timothy Coop, of Burnley Road, Accrington, former proprietor of the Regal (now Odeon), and lessee of Accrington Hippodrome, died in the Isle of Man and was buried on May 25. Mr. Coop retired when the Regal was acquired by the Odeon circuit.

Associated with kinemas in Accrington from the inception of films, Mr. Coop visited the town for various companies when there were only three kinemas. He reopened the Hippodrome in 1934. In collaboration with W. Clark he formed Broadway Cinemas (Accrington), Ltd., and built the Regal in 1937.

Before going to Accrington he was for seven years branch manager at Liverpool for United Artists. He was a leading Freemason and for 11 years was director salesman of the old Progress Film Company. He leaves a widow, a son in the Royal Navy and two daughters.

William Garlick, manager of the Odeon, Guide Bridge, has been appointed resident manager of the Odeon, Bury, Lancs.

Over £1,000 has been raised for local charities at the kinema during his management, and during each war savings campaign the Odeon has raised over £10,000.

Manager Garlick has been succeeded at Guide Bridge by **Mr. Exton** from the Odeon, Liverpool.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Adventures of Kitty O'Day (Pathe American.	62 min. (A)	Jean Parker, ... Peter Cookson, Tim Ryan.	... Harum-scarum romantic comedy-crime drama covering the wild escapades of a dizzy hotel operator. Thrills scarce, but laughs plentiful.	**Acceptable comedy bet for the populars. Safe for youngsters.**
A Guy, a Gal and a Pal ... (Columbia) –American.	62 min. (U)	Ross Hunter, Lynn Merrick, Ted Donaldson.	... Happy-go-lucky romantic comedy drama. Story slight but topical, cast adequate and sentiment and humour popular.	**Agreeable second. Good for the family.**
Alaska ... ... (Pathe) American.	75 min. (A)	Kent Taylor, ... Margaret Lindsay, Dean Jagger.	... Spectacular gold-rush melodrama based on a Jack London best seller. Story holding, light relief appropriate, characterisation good and climax exciting.	**Very good popular booking. Nothing to harm youngsters.**
Crazy Knights ... ... (Pathe) American.	62 min. (A)	Billy Gilbert, Shemp Howard, Maxie Rosenbloom.	... Tin-pot spooky house slapstick comedy. Co-stars moderately amusing, but plot and gags weak.	**Second for the easily pleased. Unlikely to harm youngsters.**
Enchanted Cottage ... (RKO-Radio)—American.	92 min. (U)	Dorothy McGuire, Robert Young, Herbert Marshall.	... Tender romantic drama skilfully and artistically adapted from Arthur Pinero's famous play. Story human and timely, acting excellent and feminine appeal terrific.	**Very good booking, particularly for good and high-class halls. Safe for the family.**
House of Fear ... ... (G.F.D.-Universal)—American.	67 min.(A)	Basil Rathbone, Nigel Bruce, Paul Cavanagh.	... Intelligent, neatly handled, exciting and amusing Sherlock Holmes adventure. Story, acting, dialogue and direction good.	**Capital crime entertainment. Good for youngsters.**
I'm from Arkansas ... (Pathe) –American.	62 min. (U)	Slim Summerville, El Brendel, Iris Adrian.	Bright hillbilly comedy musical. Story new, cast versatile, numbers tuneful and staging colourful.	**Agreeable light booking for the populars. Good for youngsters.**
Out of this World... ... (Paramount)—American.	97 min. (U)	Eddie Bracken, Veronica Lake, Diana Lynn.	... Elaborately staged farcical comedy with music and songs. Story and treatment novel. Team work good and numbers tuneful.	**Very good light booking, Will appeal to youngsters.**
Partners of the Trail ... (Pathe) —American.	55 min. (U)	Johnny Mack Brown, Raymond Hatton, Christine MacIntyre.	Pocket size outdoor comedy melodrama. Story adequate, cast versatile, action fast and scenery picturesque.	**Reliable Western "second." Good for youngsters.**
Penthouse Rhythm ... (G.F.D.-Universal)—American.	60 min. (A)	Kirby Grant, Lois Collier, Judy Clark.	... Light-hearted, attractively staged romantic comedy musical of show business. Team-work versatile, slapstick good and numbers tuneful.	**Good average second. Safe for youngsters.**
Proved Guilty ... ... (Columbia)—American.	57 min. (U)	Russell Hayden, Alma Carroll, Dub Taylor.	Hard-hitting pocket outdoor romantic comedy melodrama. Cast versatile, fights realistic and light relief popular.	**Reliable western second. Good for juveniles.**
Right to Live, The ... (Pathe) –American.	82 min. (A)	Gale Storm, C. Aubrey Smith, Johnny Mack Brown.	... Attractively mounted romantic medico melodrama, tracing the reactions of a victim of infantile paralysis. Story human and intriguing, characterisation good and comedy relief clever. Feminine appeal strong.	**Very good general booking. Nothing to harm youngsters.**
Town Went Wild, The ... (Pathe) –American.	76 min. (A)	Freddie Bartholomew, James Lydon, Ed. Everett Horton.	Crisp, domestic comedy. Story smart, sentimental relief popular, characterisation good, staging effective and direction resourceful.	**Capital comedy booking. Nothing to harm youngsters.**
Without Love ... ... (M-G-M –American.	110 min. (A)	Spencer Tracy, Katharine Hepburn, Lucille Ball.	... Elegantly mounted and cleverly dialogued sex comedy. Basic theme familiar, but acting and direction first class, feminine appeal strong.	**Very good light booking for the majority of halls. Hardly suitable for youngsters.**

REVIEWS FOR SHOWMEN

Proved Guilty

Columbia. American (U). Directed by William Berke. Featuring Russell Hayden, Alma Carroll and Dub Taylor. 5,169 feet. Release not fixed..

HARD-HITTING pocket outdoor romantic comedy melodrama illustrating a hearty set-to between a forthright young Westerner and an unscrupulous saloon keeper, secret head of a gang of rustlers. The contest is not staged on subtle lines, but its punches are not pulled.

The film is an exciting slogging match, effectively interspersed with slapstick, music and song; it represents a sound proposition for the industrial element and youngsters. Reliable Western second.

Story.—Steve Kirby, a saloon keeper, becomes a candidate for the office of mayor. Gayle, daughter of Dan Foster, a ranchowner, falls for Steve's smooth talk, but Lucky Saunders, Steve's dashing young rival for Gayle, distrusts the newcomer. He is accused of being jealous, but with the help of Cannonball, his horse doctor pal, he eventually unmasks Steve as the brains behind a ruthless rustling gang.

Acting.—Russell Hayden fights hard, as Lucky, Tristram Coffin is equally well cast as Steve, and Alma Carroll is a pretty passenger as Gayle, while Dub Taylor furnishes adequate comedy relief as Cannonball, the horse doctor.

Production.—The plot never departs from the obvious, but, all the same, it carries a hefty wallop. Its spectacular fisticuffs, staged amidst picturesque scenery and neatly decorated with music and song, amply endow it with industrial and schoolboy appeal.

Points of Appeal.—Straightforward plot, hearty action, good fights, popular comedy and music asides and clean atmosphere.

Continued on page 20B

REVIEWS—*continued from page 20A*

House of Fear

General F.D. Universal. American (A). Directed by Roy William Neill. Featuring Basil Rathbone, Nigel Bruce and Paul Cavanagh. 5,986 *feet. Release not fixed.*

INTELLIGENT, neatly handled murder mystery comedy melodrama, smoothly adapted from Conan Doyle's famous detective yarn, "The Adventures of the Five Orange Pips." The ingenious and colourful tale grips without the aid of fantastic props and gadgets, the character drawing is lifelike—Basil Rathbone is a first-rate Sherlock Holmes—the light relief fits perfectly into the main macabre pattern—Nigel Bruce is just right as the amiable but blundering Dr. Watson—and the climax is both unexpected and logical. Moreover, the lonely mansion atmosphere is effectively forbidding.

In all, a friendly—after all Sherlock Holmes is one of the family—and exciting thriller. Capital crime entertainment, a refreshing change from the conventional pot-boiler.

Story.—Ralph King, Stanley Raeburn, Guy Davies, John Simpson, Alan Cosgrave, Simon Merrivale and Bruce Alastair, members of a crime club known as "The Good Comrades," reside at Drearcliff, a lonely Scottish mansion, and all carry large insurance policies, made out to the last survivor. One night Ralph King receives an envelope containing five orange-pips and shortly afterwards he is killed in a car crash. The following evening Stanley Raeburn receives four orange-pips and he, too, dies a violent death. At this juncture, Sherlock Holmes and Dr. Watson are called in. The next new arrival is Inspector Lestrade of Scotland Yard. In spite of the presence of the two rival detectives, sinister and significant letters containing orange-pips continue to arrive and the club's membership is rapidly reduced. To complicate matters a local tobacconist is murdered, which gives Holmes a vital clue. In the last reel not only does he save Watson's life, but reveals a grisly pot, founded on body-snatching, to defraud the insurance company.

Acting.—Basil Rathbone gives his usual polished portrayal as Sherlock Holmes, Nigel Bruce is delightfully dumb as Dr. Watson, and Dennis Hoey admirably preserves continuity of character as Lestrade. Aubrey Mather, Paul Cavanagh and Gavin Muir are the best of the rest.

Production.—The play is written with a sure sense of drama and the theatre and its good situations, colourful atmosphere, clever and versatile character drawing, intelligent dialogue and, above all, keen sense of humour enable it to grip and amuse without recourse to extravagant mechanical thrills. True, the purist may discern an occasional departure from the original in detail—for one thing, the story has been modernised—but to our minds the modifications are all to the good. It's the real McKay in spirit and good Sherlock Holmes is good box-office. And to blazes with the "A" certificate, the kids will love it!

Points of Appeal.—Intriguing, exciting and amusing story, very good character drawing, resourceful direction, gripping climax and big author, series and star values.

Alaska

Pathe. American (A). Directed by George Archainbaud. Featuring Kent Taylor, Margaret Lindsay and Dean Jagger. 6,862 *feet. Release not fixed.*

SPECTACULAR gold-rush romantic melodrama, based on Jack London's lusty novel, "Flush of Gold," recounting a forthright prospector's ding-dong battle of wits and brawn with the cunning leader of a ruthless gang of claim jumpers.

The story, stoutly fabricated from time-honoured yet exciting material, is handled with skill and showmanship by the leading players and director, the staging is both colourful and convincing and the tense climax is faultlessly timed. Not only has the love interest, warmth and punch, but it is generously endowed with feminine appeal. Very good popular booking.

Story.—Gary Corbett, a handsome young prospector, sees his father murdered by claim jumpers. He kills two of the renegades, but is promptly arrested by Masters, a U.S. marshal. Pete, his old postmaster friend, secures his temporary release and the two hastily search for the leader of the gang. Roxie, an entertainer at Brackett's saloon, loves Gary, but is unhappily married to Reagan, an alcoholic Shakesperian actor. Gary returns Roxie's love, but has a rival in Brackett, who secretly plies Reagan with drink. Brackett frames Gary on a murder charge and sets fire to the jail. Reagan is at hand and he saves Gary's life at the cost of his own. Gary then gets to work on Brackett, who turns out to be the lieutenant of the secret leader of the claim-jumping gang, but Brackett is shot dead by Masters just as he is about to name his boss. Masters then admits that he is the man, but before he can kill Gary, Gary turns the tables on him.

Acting.—Margaret Lindsay meets all dramatic demands and sings adequately as Roxie. Dean Jagger is disarming as Masters, and Nils Asther is in his element as Brackett, while John Carradine proves that he knows his Shakespeare as the alcoholic Reagan.

Production.—The melodrama, a hearty blend of romance, comedy, fisticuffs, song, dance and spectacle, appropriately peppered with excerpts from Shakespeare, does not get rapidly into its stride, but it ends in grand style and, what's more, colours its hectic climax with surprise. Its robust versatility, backed up by good technical presentation, makes it a first-rate popular and industrial hall booking. Big title, cast and author values boldly underline its many obvious box-office characteristics.

Points of Appeal.—Vigorous, human and exciting story, surprise and spectacular climax, very good characterisation, bright saloon byplay, obvious feminine angle, good title and attractive stars.

A Guy, a Gal and a Pal

Columbia. American (U). Directed by Oscar Boetticher, Jr. Featuring Ross Hunter, Lynn Merrick and Ted Donaldson. 5,618 *feet. Release not fixed.*

HAPPY-GO-LUCKY, romantic comedy drama. Unpretentiously built on "It Happened One Night" lines, it tells the unconventional courtship of a pretty girl, unexpectedly held up while on her way to marry her snooty society fiancé, and a good-looking young war hero. The plot is unadulterated make-believe, but it gets around and is quite well acted. Its topicality, clean sentiment and wholesome, if simple, humour are qualities that earn it popular and family appeal. Agreeable second.

Story.—Helen Carter, an attractive girl, goes to the Los Angeles terminus to take train for Washington, D.C., where she is to marry Granville Breckenridge, her socialite fiancé. She is accompanied by her small nephew, Butch, but when she applies at the ticket office she is told that the train is full. Jimmy Jones, a likeable marine, learns of her plight and gets over the difficulty by informing the authorities that Helen is his wife and Butch is their child. He is on the way to receive the Congressional Medal of Honour from the President, and the wife gag soon embarrasses him and Helen. However, everybody is good to them, and in the end he wins Helen from Granville in time to meet the President as a truly married man.

Acting.—Ross Hunter and Lynn Merrick are quite good as Jimmy and Helen, Ted Donaldson is a likeable Butch, and George Meeker makes an effective brief appearance as the snooty Granville.

Production.—The topical tale covers plenty of ground and the many unexpected halts in its journey from Los Angeles to Washington give colourful background to its friendly sentiment and humour. Occasionally it carries hero-worship a trifle far, but nevertheless it is ingratiating stuff. It will appeal to and amuse the women folk and family.

Points of Appeal.—Happy story, popular sentiment and comedy, small boy interest and feminine angle.

The Right to Live

Pathe. American (A). Directed by William Nigh. Featuring Gale Storm, C. Aubrey Smith and Johnny Mack Brown. 7,468 *feet. Release not fixed.*

ATTRACTIVELY mounted romantic medico melodrama, smoothly alternating between ritzy Park Avenue and friendly institutions for young sufferers of infantile paralysis, describing the physical and spiritual healing of a glamorous victim of the dread spinal disease.

The tale, competently acted by an attractive cast and skilfully directed, effectively tempers a warm heart and human interest with good comedy and, at the same time, brings a little excitement and surprise to its traditional happy ending. Whatever "The Lancet" may say, it's definitely a first-rate popular and woman's picture. Very good general booking.

Story.—Joan, gay, big-hearted daughter of Randall, a specialist in spinal diseases, spends most of her time dancing for charity. Tex, a major in the U.S. Medical Corps, discovers a new treatment for infantile paralysis and becomes Randall's guest. Joan thinks Tex is a bit of a stuff shirt and neglects him for Ricky, her childhood boy friend. While dancing with Ricky at a big charity fête Joan suddenly collapses and infantile paralysis is diagnosed. For a time Joan loses the will to live, but Randall, Tex, Ricky and other loyal friends rally round her and eventually cure her of her depression. She then voluntarily becomes Tex's guinea-pig and by performing a successful operation on her he not only proves his cure, but wins for himself an attractive young wife.

Acting.—Gale Storm looks good, dances well, sings pleasantly and acts adequately as Joan. Johnny Mack Brown is sound as the taciturn Tex, and C. Aubrey Smith put in some good work as Joan's peppery grandfather. Frank Craven, cast as an amiable alcoholic, and Mary Boland, as his straitlaced wife, furnish clever comedy relief.

Production.—The picture does not give a detailed description of the hero's successful treatment for infantile paralysis, but its alchemy of sentiment, drama, romance and humour is, nevertheless, both artistic and showmanlike. There is a moral to it all, as well as infallible feminine appeal. Star values, photography and musical background are much above the average. "Good popular fiction with a de luxe binding" is the box-office summing-up.

Points of Appeal.—Intriguing and human story, very good characterisation, clever comedy relief, excellent technical presentation, strong feminine angle, provocative title and star values.

Crazy Knights

Pathe. American (A). Directed by William Beaudine. Featuring Billy Gilbert, Shemp Howard and Maxie Rosenbloom. 5,659 *feet. Release not fixed.*

SPOOKY house slapstick comedy, a two-reeler dragged out to six, showing how three dizzy members of a travelling circus act, featuring a trained gorilla, thwart a plot to liquidate and rob a wealthy society girl. The co-stars, Billy Gilbert and Shemp Howard, occasionally amuse with their knockabout fooling, but the plot and individual gags are very weak. The supporting cast is in no higher category. Thrills and laughs are few and far between. Second feature, easily pleased.

Story.—Billy, Shemp and Dave, partners in a side-show featuring a gorilla, while on the move to the next town are hailed by the occupants of a stranded car. They pick up Mr. Gardner, a businessman, his niece, Joan, and secretary, Williams, and take them to Gard-

REVIEWS are continued on page 25

hang him

THEY CAN'T GIVE THEIR VERDICT FOR — laughing!

Columbia Presents —

GEORGE FORMBY

in

"I DIDN'T DO IT"

with

Caryl & Mundy ★ Gaston Palmer
Jack Daly ★ Carl Jaffe ★ Marjorie Browne

Original Story and Screen Play by
HOWARD IRVING YOUNG, STEPHEN BLACK and NORMAN LEE

Additional Contributions
PETER FRASER and MICHAEL VAUGHAN
Associate Producer **BEN HENRY**

PRODUCED AND DIRECTED BY
MARCEL VARNEL

LONDON TRADE SHOW
Tuesday, June 12, at 10.45 a.m.
STUDIO ONE

GEORGE

YOU ARE CHARGED WITH CAUS G
LAUGH - N

"I DI
DO

WITH

CARYL & MUNDY
GASTON PALMER
JACK DALY
CARL JAFFE
MARJORIE BROW

★

COLUMBIA PICTURES

A COLUMBIA
BRITISH
PRODUCTION

FORMBY

G THE SEASONS BIGGEST

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I must warn you -

YOU'RE NOT OBLIGED TO SAY
ANYTHING, BUT ANYTHING
YOU DO SAY WILL BE -

Box-Office!

"I didn't do it"

REVIEWS—continued from page 20B

er's gloomy country estate. They decide to ut up for the night and park their gorilla n the grounds. Shortly after their arrival ysterious noises are heard, Gardner is nocked out and ghosts are seen in the adoining cemetery. Billy and Shemp are all for aking a strategic retreat, but Dave, now in ove with Joan, persuades them to stay. Next Villiams is mysteriously murdered and the orilla escapes from its cage, thereby adding o the commotion, but in the final mix-up Billy and Shemp discover and thwart a plot n the part of Gardner to dispose of Joan and ecure her immense private fortune.

Acting.—Billy Gilbert and Shemp Howard ut over one or two amusing gags, as themelves, but Jayne Hazard and Bernie Sell are ompletely colourless as Joan and Dave. The est are not much better.

Production.—The co-stars do their best to romote laughs and thrills, but they and the irector are let down by threadbare gags and wists. The gorilla stunt, let alone the spooky ouse paraphernalia, has been done to death. Still, there is a remote possibility that its ime-honoured slapstick may raise a giggle in he sticks. Here lies its main hope.

Points of Appeal.—Slapstick, stars and ootage.

Out of This World

Paramount. American (U). Directed by Hal Walker. Featuring Eddie Bracken, Veronica Lake and Diana Lynn. 8,685 *feet. Release not fixed.*

MERRY whirligig of humour, romance, music and song, with Bing Crosby doubling for Eddie Bracken in the amusing vocal sequences. The tale briskly relates the crazy complications which arise when a pretty girl, leader of a struggling dance band, accidentally discovers a new Sinatra, but, in her haste to cash in, inadvertently sells her heaven-sent meal ticket short.

The novel story set-up furnishes a fruitful field for snappy nonsense, slapstick and laughter and the co-stars, handpicked supporting players and talented guest artists get cracking with infectious vim and zest. The numbers are tuneful and the staging excellent. All that is lacking is Technicolor and a more attractive and appropriate title. "Out of This World" suggests another "Outward Bound," rather than a musical frolic. Very good light booking.

Story.—Betty Miller, a pretty and resourceful miss, and her all-girl orchestra play at an orphanage concert while stranded in a small town. During the show, shy, awkward Herbie Fenton, an ex-orphanage boy, working as a Western Union messenger, comes on and sings. He puts his number over well, but at the finish Dorothy Dodge, a shrewd business girl, faints from hunger. Herbie dashes to her aid and she is photographed in his arms. The photograph is widely published and the incident results in Herbie being hailed as a new "swoon-crooner." Betty immediately signs him up at fifty dollars a week and then accepts a big radio proposition. Unfortunately she lacks travelling expenses and, to raise the wind, secretly "floats" Herbie's contract. In her haste she disposes of 125 per cent. The shareholders, including the wily Dorothy, refuse to sell out and the greater Herbie's success the bigger Betty's headache. Finally Herbie gets wise and sore, but a last-minute twist rescues Betty from her predicament and permanently patches up things between her and Herbie.

Acting.—Eddie Bracken has a made to measure rôle as the goofy yet sensitive Herbie. He also has Bing Crosby to support him vocally. The combination is both novel and effective. Diana Lynn has a pleasing personality, acts naturally and plays the piano brilliantly as Betty, and Veronica Lake is equally well cast as the wily Dorothy. Cass Daley, an eccentric singer and dancer, heads a versatile supporting cast.

Production.—The slight yet novel and witty story not only works out well but gives an intriguing insight into the business ethics, or rather lack of them, of show business. Its substantial sub-strata of truth brightly illuminates its robust slapstick and provides logical openings for music and song. Moreover, there is a big charity concert climax, and this, graced by Carmen Cavallaro, Ted Fiorito, Henry King, Ray Noble and Joe Reichman, five popular composers, band leaders, and pianists, effectively and elaborately underlines the neat final story twist.

Incidentally, Bing Crosby's name does not appear in the credits, but the amusing comments of a lunch of youngsters, reputed to be his four sons, during the opening sequences, amply confirm the ownership of the inimitable voice. The big novelty and exploitation values of the flawless voice-doubling are an immeasurable box-office asset. We repeat, only its title lacks lustre and appeal.

Points of Appeal.—Amusing story, excellent technical presentation, versatile teamwork, good numbers, showmanlike finale, the voice of Bing Crosby and star values.

Partners of the Trail

Pathé. American (U). Directed by Lambert Hillyer. Featuring Johnny Mack Brown, Raymond Hatton and Christine MacIntyre. 4,983 *feet. Release not fixed.*

POCKET size but sturdy Western telling how two U.S. Marshals, working in close collaboration, put paid to a scheme to cheat trusty homesteaders out of gold bearing land. The plot is not too obvious, the cast is versatile and the scenery is superb. Add series values and the answer is, useful outdoor "second." Reliable Western support for the industrial element and youngsters.

Story.—Nevada, a dashing young U.S. marshal, comes to Springfield, a small Western town, to investigate a series of murders. Sandy, also a U.S. marshal, precedes Nevada and masquerades as a cafe owner. The two work in close harmony and soon discover that J. D. Edwards, president of the local land and water company, is up to no good. The next victim is Applegate, a doctor, and he, like the others, had in his possession a bag of gold dust. The discovery of gold furnishes Nevada and Sandy with a vital clue. they then set a trap for Edwards, and in the final fracas he is revealed as the secret leader of a gang out to buy ranch land cheaply before news of the gold strike reaches the owners. Having done their good work, the triumphant marshals move on to fresh pastures.

Acting.—Johnny Mack Brown is a cool, forthright Nevada, Raymond Hatton provides good light relief as Sandy, and Robert Frazer is very true to life as the smooth, double-crossing J. D. Edwards. Christine MacIntyre is adequate in the only feminine rôle.

Production.—The story is pugilistic stuff, but, although fights are the main considerations, its hearty action is not devoid of laughter. Its scenery is tip-top, too. And, thank heaven, there are no songs. In all, manly scenically impressive Western fare.

Points of Appeal.—Clean cut plot, robust and versatile characterisation, picturesque scenery and star and series values.

I'm From Arkansas

Pathé. American (U). Directed by Lew Landers. Featuring Slim Summerville, El Brendel and Iris Adrian. 5,590 *feet. Release not fixed.*

BRIGHT hillbilly comedy musical, telling how an exceptionally prolific sow brings fame, fortune and slick guys to a sleepy country town. The cast, a happy blend of youth and experience, meets all story demands. The atmosphere is friendly and the majority of the visiting radio acts have talent.

The versatile and energetic teamwork and appropriate staging give full flavour to the novel and amusing basic crack. Agreeable light booking, particularly for family and industrial halls.

Story.—Esmeralda, a prolific sow owned by Ma Alden, a widow living in Pitchfork, a small town in Arkansas, establishes a world record with a litter of eighteen pigs. The event brings fame to Pitchfork, and Willie Childs, a slick producer, is soon on the spot with the "Girly-Girly Revue," his road show. Bob Hamlin and his Trail Blazers, a nationally known hillbilly radio band, are natives of Pitchfork, and they join in the celebrations. Doris Blaine, Willie's star, mistakes Bob for a genuine hick, and he keeps up the deception. Meanwhile, Harry Cashin, president of the Stowe Packing Company, learns that Esmeralda's favourite mud hole on Ma Alden's farm contains valuable health minerals. He tries to trick Ma into selling her property, but Doris gets to hear and informs Bob. Bob, now forgiven for deceiving Doris, thwarts Cashin's plan. Following this, Pitchfork becomes a national health centre.

Acting.—Bruce Bennett and Iris Adrian are well cast and exhibit spirit as Bob and Doris; Maude Eburne has her moments as Ma Alden, and Slim Summerville, El Brendel and Cliff Nazarro make a sound supporting team.

Production.—The story is not polished satire, but all the same it strikes a new note. It is also smoothly pieced together and neatly decorated with bright music and song. It's clean and merry, if artless, alternation of slapstick, romance and hillbilly melodies commends it to popular and family audiences. Its handy footage and "U" certificate further enhance its market ability.

Points of Appeal.—Clean humour, versatile and popular cast, family angle, and handy footage.

The Town Went Wild

Pathé. American (A). Directed by Ralph Murphy. Featuring Freddie Bartholomew, James Lydon and Edward Everett Horton. 6,968 *feet. Release not fixed.*

CRISP farcical comedy of errors, suggested by the old tag, "it's a wise child that knows his own father," covering the unholy mix-up which follows an official pronouncement that two feuding neighbours have been bringing up the other's heir by mistake. The hectic complications are lightly tinged with blue, but although near the mark by suggestion, its fun is both brisk and clean. In all, good light entertainment, backed up by attractive selling angles. Capital comedy booking.

Story. — Everett Conway and Henry Harrison, neighbours in a small town, have carried on a feud for over 20 years. David, Conway's son, and Carol, Harrison's daughter, are in love, and, knowing that they will never obtain parental permission to marry, plan to elope. Bob, Carol's brother, is coerced into helping them. David secures a marriage licence, but is told that they must wait three days before the ceremony can be performed. At this juncture the Town Clerk reveals that on the day David and Bob were born their fathers had one of their customary fights and that in the excitement each signed the birth certificate of the other's infant by mistake. The revelation makes David Carrol's brother and the application for the marriage licence leaves them open to a serious charge. Conway and Harrison do their best to hush up the scandal, but finish up in court. Things then look glum for everybody, but a last-minute twist leads to satisfactory explanations and a happy ending.

Acting.—Freddie Bartholomew and James Lydon score readily as David and Bob. Jill Browning is a pretty Carol, and Edward Everett Horton, Tom Tully and Minna Gombell give good support.

Production.—The story, set in convincing domestic and small-town atmosphere, paves the way to a smooth succession of well-constructed farcical situations. These, in turn, are punctuated with tender domestic asides—the scenes in which the boys change homes are quite touching—and contrast heightens the fun. The twist at the finish is good, too. An amusing blend of sugar and spice, it is capital family, as well as popular, hall comedy fare.

Points of Appeal.—Novel, amusing and sentimentally refreshing story, good characterisation, snappy dialogue, effective climax and stars.

REVIEWS—*continued from page 25*

Without Love

M.-G.-M. American (A). Directed by Harold S. Bucquet. Featuring Spencer Tracy, Katharine Hepburn and Lucille Ball. 9,932 feet. Release June 25, 1945.

ELEGANTLY mounted and cleverly dialogued comedy of sex, adapted from a big Broadway stage success and featuring the same big box-office team. The story deals with the eccentric courtship and early married life of two persons, who, for entirely different reasons, had declared themselves through with physical love.

The film has been subtly directed and is lavishly decorated with verbal wit, yet it is the brilliance and attractiveness of its co-stars rather than its humour or construction that enables the picture to maintain a steady sparkle. It's a first-rate woman's picture, as well as class entertainment. Very good light booking for good and high-class halls.

Story.—Pat Jamieson, a scientist, seeking a place to perfect an oxygen helmet for high altitude flyers, meets Quentin Ladd, an amiable alcoholic, who invites him to stay the night at the home of his cousin, Janie Rowan. She allows him to occupy the lower part of her house. Pat is a woman hater, following rough treatment by Lila Vine, a pretty minx, while Janie, having recently lost her husband, whom she greatly adored, feels that real love will never come to her again.

Pat is assisted in his experiments by Janie. After a time she suggests that, as their interests are mutual, they should marry on a platonic basis. Pat agrees. Meanwhile, Quentin is torn between Edwina Collins, his haughty society fiancé, and Kitty Trimble, a tantalising business girl. Paul Carol, a diplomat, is friendly with all, but has a particular eye for Janie. Finally Lila turns up and jealousy enters into Pat and Janie's sober married life. It is then that they realise that they have loved each other all the time.

Acting.—Spencer Tracy looks appropriately dishevelled and shruggs his shoulders eloquently as Pat, the woman-hater who, incidentally, walks in his sleep, and Katharine Hepburn meets all emotional demands and indulges in scintillating mimicry as the inhibited Janie. The two work wonders with the frivolous story. Lucille Ball also registers as the tantalising Kitty, while Keenan Wynn, as Quentin, puts over his familiar drunk act with pristine freshness.

Production.—The bare bones of the tale are a trifle weather-beaten, but the incidental quips are bright and the dialogue really snappy. By making full use of the gay, piquant and, at times, moving trimmings, the clever and attractive co-stars, and the resourceful supporting players, the director has invested the familiar story with comedy of impeccable quality and wide appeal. Its polished surface action and wit make it a "sitter" for high-class halls. Its big star and title values will take care of the rest.

Points of Appeal.—Evergreen basic gag, excellent teamwork, artistic direction, first-class dialogue, irresistible feminine angle, intriguing title and box-office stars.

Penthouse Rhythm

General F.D. - Universal. American (A). Directed by Edward Cline. Featuring Kirby Grant, Judy Clark and Lois Collier. 5,382 feet. Release not fixed.

LIGHT - HEARTED, romantic comedy musical of show business giving an attractively staged ring-side account of the successful storming of Broadway by a pretty and talented singer and her three dizzy brothers, all clever instrumentalists. Its plot is not its strongest point, but the leading players improvise effectively, the numbers are tuneful, and the climax is exhilarating rough-house. Its hectic asides and spirited heart interest account for much jolly light entertainment. Good average second.

Story.—Charles Henry Holmes, a young theatrical producer, is threatened with a breach of promise suit by Irma King, a show-girl. He decides to go out of town, and while he is away Linda, his pretty secretary, allows Patty, a promising young singer, and Bill, Hank and Johnny, her instrumentalist brothers, to use his apartment. The youngsters hope to impress agents with their high-sounding address, but unexpected complications arise when Dick Ryan, Holmes' lawyer, mistakes Patty for Irma. There is more trouble when Barnes, Irma's lawyer, gets wise, and more still when Holmes returns and finds a house full of queer and excitable people, but everything works out right in the local police court climax. The publicity gets Patty and the boys a break on Broadway.

Acting.—Lois Collier has charm, acting ability and sings pleasantly as Linda, Kirby Grant is a likeable Dick, and Judy Clark displays terrific exuberance as Patty. Edward Norris, Edward Brophy and Maxie Rosenbloom are the most prominent members of the strong if slightly neglected supporting cast.

Production.—The picture is not a new departure in farce, but at least it gets a move on. Its rollicking pace does not, however, restrict its scope, and the addition of tuneful and attractively presented music and song to its jolly slapstick enables it to make the popular grade. Its star, or rather cast, values, are not the least of its box-office assets. Neither is its handy footage.

Points of Appeal.—Lively story, versatile cast, good tunes and staging and riotous slapstick finale.

Adventures of Kitty O'Day

Pathe. American (A). Directed by William Beaudine. Featuring Jean Parker, Peter Cookson and Tim Ryan. 5,653 feet. Release not fixed.

HARUM-SCARUM romantic comedy crime drama covering the wild escapades of a scatterbrain telephone operator who impetuously dons the mantle of Sherlock Holmes and, to everybody's surprise including her own, solves a baffling series of hotel murders.

It is impossible to keep track of the killings let alone get a kick out of them, but the exchanges between the crazy heroine, effectively played by Jean Parker and a harassed police officer, equally well drawn by Tim Ryan, furnish a full complement of laughs. Good fun, if not a great thriller, it should meet with popular approval. Acceptable comedy bet for the majority of halls.

Story.—Kitty, a pretty but dizzy telephone operator, fancies herself as a private detective. One day she hears shots over the phone and immediately gets cracking. She forces Johnny, her travel bureau boy friend, to accompany her on a tour of investigation and the two find the dead body of Williams, owner of the hotel, in a vacant room. They telephone the police, but when Clancy, the chief officer, and Mike, his stooge, arrive the body can't be found. There are many suspects, including Gloria, Williams' wife, Nick Joel, a physical training expert, and Sauter, the hotel manager, but before the first mystery is solved other murders are committed. Kitty refuses to accept defeat and, after frequently getting into Clancy's hair, she luckily unmasks the elusive author of all the crimes.

Acting.—Jean Parker does well as scatterbrain Kitty, Peter Cookson is a good-looking Johnny, and Tim Ryan makes a willing stooge as Clancy. Bryon Fowler, Bill Ruhl and Hugh Prosser also make the most of their chances as victims and suspect.

Production.—The plot is certainly a bit of a mix up, but it gets away with murder, or rather murders, by refusing to take itself or anything else seriously. There are plenty of laughs in the heroine's narrow squeaks and in her rivalry with the police chief and these help to conceal the absence of big thrills. The fade out is particularly good. The cunning inconsequential touch does the trick. It is quite a good comedy "second."

Points of Appeal.—Bright performance by Jean Parker, good support, amusing dialogue, adequate staging and title and stars.

Enchanted Cottage

RKO-Radio. American (U). Directed by John Cromwell. Featuring Dorothy McGuire, Robert Young and Herbert Marshall. 8,295 feet. Release not fixed.

TENDER romantic drama, adapted from Arthur Pinero's famous play, telling how a badly disfigured war hero and an ugly duckling find complete spiritual rehabilitation and contentment through mutual love and understanding.

The tale, perfectly acted by the co-stars, and intelligently directed, drives its point gently home; but to appreciate it fully audiences must exercise their imagination. This call for co-operation may slightly limit its appeal, but it is, nevertheless, a graceful tear-jerker and first-class woman's picture. Outstanding booking, particularly for good and high-class family halls.

Story.—Oliver Bradford, an airman, and Beatrice, his fiancée, visit a picturesque New England cottage, reputed to bring happiness to honeymooners. Beatrice is impressed neither with the place nor its owner, the widowed Abigail Minnett, but Olivier decides to book up. Shortly afterwards, Oliver gets his papers, their wedding is automatically postponed and they cancel their reservations. A year later Oliver's bomber crashes and he is badly injured and disfigured. Embittered, he rents the cottage to recuperate and escape from the pitying glances of Beatrice and his family. His only companions are Laura Pennington, Abigail's singularly plain help, and John Hillgrove, a pianist composer who had lost his sight in the last war. Laura and Olivier fall in love, and their love eventually results in them becoming beautiful in each other's eyes. They marry, but there is disillusionment when Oliver's tactless mother visits them. However, Abigail and John enable them to survive the shock, and they find permanent rehabilitation in the thought that happiness will always be theirs while they remain true to themselves.

Acting.—Dorothy McGuire gives a sensitive and appealing study as Laura, the ugly duckling with an understanding heart; Robert Young never puts a foot wrong as the disillusioned and disfigured Oliver, and Herbert Marshall, as John, eloquently explains, and appears in, the story. Alec Englander also does well as John's young and enquiring nephew.

Production.—The tale, told in flashback by John, who announces it as the theme of his latest tone poem, has both perception and deep feeling. It is also topical—Pinero has been brought up to date—and by making the disfigured airman its hero much of its poignant drama is converted into balm for war-scarred. Yet, with all its artistry and emotional interest, it is not always too easy to follow, and because of its appeal to the head as well as the heart it may find the going hard in industrial quarters.

Points of Appeal.—Human, timely and emotionally stimulating story, excellent acting, good dialogue, brilliant photography, good musical accompaniment, strong feminine angle and box-office title and stars.

SHORT OF THE WEEK

20th CENTURY-FOX

PROFILE OF BRITAIN (March of Time, No. 10. Tenth year). American (U). 1,412 feet. Release date July 2, 1945.—A survey of the British war effort which has been admirably compressed into a treaty "two-reeler." Based on the White Paper of "Statistics Relating to the War Effort of the United Kingdom," the film was primarily made for U.S. consumption, and if the subject matter is substantially the same in the original edition there can be little complaint of the presentation of our effort. The picture depicts a cross-section of the mobilisation of our man-power and industry, the imposition of rationing and various war controls and an analysis of the huge burden of taxation imposed upon our people. An excellent featurette of general appeal to all audiences.

"THE KINEMA INDUSTRY HAS DONE FIRST CLASS JOB OF WORK"

Says Tom O'Brien at Liverpool Cinematurians' Meeting

R. P. RUTHERFORD presided at the meeting of the Liverpool branch of the Society of Cinematurians last week, when T. O'Brien, secretary of the N.A.T.K.E., was the chief speaker.

Paying tribute to the exhibitors and staffs of theatres in London, Liverpool, Manchester, the South of England and other places which had been blitzed, Mr. O'Brien said the kinemas had to stay put; they could not be evacuated.

They had to make merry in misery, and, in fact, had made misery into merry as no other Industry was in a position to do.

They were the means of maintaining morale in large chunks of the population. Members of the Government had publicly testified to the value of their great work. Renters, producers, transporters and their staffs all played an important part in keeping open the doors of the kinemas.

One day, it would be possible to say much more than was now possible, on a subject which had been the occasion of laughter and wisecracks, namely, the scheme arranged by the C.E.A. and the Union for establishing a Home Guard within the Industry.

Army Council's View

The Army Council knew the value of that scheme by which training films, some of them were very secret training films, that could not go through the processes of the ordinary tests, were shown to special groups.

There were films which were photographic records of parts of instruments of the finest precision and which had to be re-shown by sworn projectionists to hand-picked technicians.

As the result, the production of new arms, parts of battleships and other equipment was expedited. The exhibition of training films saved millions of man-hours in preparing men for the tasks they had to do. Without this scheme "D"-Day in June of last year would have had to be postponed a considerable number of weeks.

The Industry had played a worthy part in clearing a bottleneck caused by lack of facilities for the showing of these special films, and enabled the training period, from the military point of view, to be employed to the best possible advantage. The Home Guard arrangements within the Industry had proved to be of the utmost value.

More than £6,000,000 had been raised by the kinema Industry during the war for national war charities—Red Cross, R.A.F. Benevolent Fund, King George's Fund, Merchant Navy Fund, Mrs. Churchill's Aid for Russia Fund.

That was an achievement of which the Trade ought to be proud. Since the last war—not always including the last war, but since, and including the war, the Industry had raised about £25,000,000 for national charities. The amount raised for local charities was simply incalculable.

"An Industry that can give such service should, I think, obtain a square deal from whatever Government happens to be in office at any time. Whatever the political colour of that Government might be, it should not look upon the kinema Trade as a sort of "Cinderella" of the British industries in general. It should be given its rightful place in the sun to which its constructive work for the community entitles it.

Sometimes the kinema was blamed for the increase in juvenile crime. Often this was overemphasised to the neglect of the constructive work which the kinema had done and was capable of doing. Perhaps it was too modest to sing its own praises.

"This Industry is a difficult one. I want no stranglehold monopoly on the one hand, nor irresponsible and unenlightened independence on the other. The Industry must be big enough to embrace the two methods of management. The test of their merit in each case should be the same. First, in my view, should be the servicing and well-being of the public's need for healthy entertainment. Surely, everyone will subscribe to that." The kinema Industry should not become a sort of dustbin of investments, but a vital and dynamic industry capable of attracting the most able men of business, with constructive ideas—whether large or small—it is possible to attract. It should not become a one-man band, no matter how good the man might be.

The President's View

The President of the Board of Trade, confronted with all kinds of reports, must be at his wits' end in trying to decide what to do. Mr. O'Brien hoped that even at this late stage, at the beginning of the peace era, the working committee he had formed would find a solution to prevent the development of monopolistic tendencies on the one side and irresponsible independence on the other.

"Show the Government that the Industry is well able to look after its own interests, despite the conflicts which had occurred, because if we don't we forfeit the right to grumble if a State department imposes control! Of all the industries or businesses that do not lend themselves to nationalisation, it is the entertainment Industry."

In a reference to labour conditions within the Industry, Mr. O'Brien said up to now the K.R.S. had been very lucky, very fortunate to escape what they might call the "irritations of collective bargaining." The K.R.S. had recognised the N.A.T.K.E., but the members of the K.R.S. had not implemented the agreement of recognition. Now that the war in Europe was over, they must get down to the implementation of recognition.

O'Brien's references to the S.O. charity levy are reported on Page Seven.

Lee Tracy Again

Lee Tracy in a scene from the RKO-Radio spy thriller BETRAYAL FROM THE EAST, a current Trade show

Associated British Output Is Purchased for Australia

THE first move in the launching of the new Associated British programme on the markets of the world has been made by W. Moffatt, managing director of Pathé. He has just signed a long-term contract with British Empire Films, Ltd., to distribute Associated British product throughout Australia.

This important deal renews an association between these two companies that dates back to the original British International Pictures outfit when British Empire Films handled in Australia the first B.I.P. productions, including such films as "Blackmail," "Atlantic" and "Blossom Time."

Australian Owned

The deal is not without significance in so far as British Empire Films is the only 100 per cent. Australian-owned independent major renter. They are the renting house of Greater Union Theatres, Ltd., which is also completely Australian owned and is one of the two major circuits in Australia.

Both parties have reason to be satisfied with the deal, for the growing success of Greater Union Theatres under the chairmanship of Norman Rydge, has been watched with interest in this country where Gordon D. Ellis, the Company's general manager, is very well known. The deal was negotiated by Eric P. Strelitz, British Empire Film's London representative.

The first pictures to be distributed in Australia under this contract will be "The Man from Morocco," starring Anton-Walbrook with Margaretta Scott, and "I Live in Grosvenor Square," produced by Herbert Wilcox and starring Anna Neagle, Rex Harrison, Dean Jagger and Robert Morley.

Four to Come

Future productions will include "Night Boat to Dublin," written and directed by Lawrence Huntington, now nearing completion at Welwyn, and starring Robert Newton; "Quiet Week-End," for which a top-line cast is in the process of being chosen, an adaptation of Francis Brett Young's novel "My Brother Jonathan"; and a film version of Robert Louis Stevenson's "Master of Ballantrae."

ON THE MOVE

W. Thornton, who was for many years associated with A.B.C., Ltd., as assistant manager of the Westover, Bournemouth, under Roland Lea, and has for four years managed the Electric Theatre, Commercial Road, Bournemouth, is being succeeded at the Electric Theatre by C. G. Starkey. Mr. Thornton is returning to A.B.C. and going to manage one of their theatres at Dunstable.

Before leaving the Electric Theatre Mr. Thornton was presented by G. Clarke (chief operator), on behalf of the staff, with an electric clock and cabinet of cigarettes as an appreciation of the happy relations existing between the manager and staff.

Liverpool Dance

Liverpool branch of the Society of Cinematurians has decided to hold a dance on Saturday, September 1, the proceeds to be equally divided between the C.T.B.F., the Joint Committee on Soviet Aid and the British Red Cross.

B. Seligman sponsored the proposal at Friday's meeting of the council. Harold Brooks made the point that, whatever the Society did for charity, a contribution for the C.T.B.F. should be a first charge. This principle was accepted.

New Film from Gainsborough

Gainsborough's latest production is THE WICKED LADY, now nearing completion at Shepherds Bush

Inside Europe To-day:—

ENTIRE KINEMA BUSINESS IS BOOMING IN LIBERATED HOLLAND

400 Kinemas are Open, but Amsterdam Studios are all Closed

IT will be many months before the Dutch film industry is even moderately rehabilitated, states a KINE. correspondent who recently returned from Holland.

Naturally chief progress has been made on the exploitation side, business of which is described as thriving—much better than it was before the war and certainly better than during the German occupation.

There are approximately 400 kinemas now operating more or less regularly. Some of them have been taken over by ENSA as garrison theatres. The civilian establishments are faced with many difficulties, chief among which is the strict rationing of electric power. The majority of the buildings are in reasonably good condition and the equipment—Philips projectors are invariably installed—has generally stood up remarkably well to war-time wear and tear.

Change-overs are an ever-present problem to exhibitors owing to the lack of civil transport.

Prices for entrance range from one guilder 25 cents (or 2s. 3½d.) to 30 cents (or 5d.). From these prices the Government deduct one-sixth Amusement Tax and 2 per cent. Turnover Tax. The prices are reasonable considering the really big effort that is needed to keep the reels turning.

Programmes are principally of American origin, their shows started in Eindhoven as far back as October. British features, however, are extremely popular whenever shown — particularly those distributed by the Department of Psychological Warfare. Items showing the R.A.F. in action receive a terrific ovation.

Most of the daily and weekly papers give film reviews and local programmes, but the critiques are not well done and could be improved.

Although Russian films have been received very well in Belgium, so far the Dutch Government has not allowed them to be shown in Holland. The public demand for them is very considerable, and it is not unknown for Dutchmen to cross the border into Belgium just to see the Soviet war films.

In the early days of the liberation a fine job of work was done by British and American film units who, on occasion at no little personal risk, circulated films to every corner of the country in their efforts to give the people news. The news theatre technique has been successfully adopted in several towns.

Production in Holland has never been on an important scale, and nothing is being done at the three pre-war studios. During the war UFA occupied the Cinetone studios in Amsterdam, and a number of subjects were made in the early days, but for the major period of the occupation the premises were employed as barracks.

Dutch Children Were Members of Coventry G.B. Club

DUTCH children refugees, who have been staying at Coventry and who were made members of the Gaumont Palace Children's Club, have now left to return to their own country, following a further short stay in the North of England.

V. H. Deacon, manager of the Gaumont Palace, invited the Dutch children to become club members as soon as they arrived in Coventry.

There were 500 children and all of them became members of the G.-B. club.

Before leaving, the Dutch children asked to send a cable to the club president, J. Arthur Rank, now in Canada, thanking him for the hospitality offered by Gaumont-British.

A special farewell film programme was arranged by Mary Field, children's films producer, and V. Powell, controller of the G.-B. clubs. The Dutch Government sent a representative.

WEST END RECORDS FOR RADIO

Samuel Goldwyn's "The Princess and the Pirate" has shattered the box-office record at the Leicester Square Theatre, during its first week.

It broke the house record on Whitsun Monday and maintained a standard of capacity business throughout the week. Not even heavy rain thinned down the ranks of those queuing for admission.

At the New Gallery, "The Three Caballeros" has proved itself in the "Snow White" class as an attraction. Currently in its third week, Disney's feature continues to play to full houses with queues waiting to get into the house.

This is one of the few occasions when a major renting company has enjoyed success with two films in the West End at the same time, and underlines RKO-Radio's contention that 1945 would see the company making rapid strides.

London Trade Show Diary

FILMS TO BE SHOWN UP TO JUNE 8

Continued from page 6

native haunts; tropical fish; spectacular scenes of native peoples and ceremonies; and panoramas of Africa's scenery.

The picture is 3,305 ft. and counts as exhibitor's quota

Wednesday

What a Blonde *(RKO-Radio)*

Studio One. 10.30 a.m.

Cast: Leon Errol, Richard Lane, Michael St. Angel, Elaine Riley, Veda Ann Borg and Lydia Bilbrook.

Five out-of-work showgirls provide the action in this comedy feature. They make life complicated for Leon Errol, who plays the part of a wealthy hosier, faced with the necessity of finding passengers to share his car in order to qualify for an extra petrol ration.

The girls make friends with Errol's butler, and when they demand somewhere to sleep he takes it upon himself to offer the hospitality of his master's mansion.

The "master" is not prepared for the sight which greets him when he comes home and finds the place turned into a madhouse, which becomes worse when Errol's wife returns!

Thursday

29 Acacia Avenue *(Columbia)*

Studio One. 10.45 a.m.

Cast: Gordon Harker, Carla Lehmann, Jimmy Hanley, Betty Balfour, Hubert Gregg and Dinah Sheridan.

Director: Henry Cass.

Piquancy is the keynote of this Sydney Box production. Based on the West End stage play, it tells what goes on in a quiet suburban household when Mother and Dad decide to take a holiday cruise.

Their son gets entangled with a married woman and their daughter contemplates embarking upon "trial" marriage with her fiancé.

The picture, always gay and bubbling with good lines, contains no reference to the war.

Gordon Harker gives a rich performance shared by provocative Carla Lehmann.

Jimmy Hanley plays a modern youth, and Betty Balfour, who shows a new side to her talent, takes the mother rôle. Jill Evans, who is introduced to filmgoers in this picture, is said to be certain of winning a big place for herself as a new discovery.

This British production has hall-marks of popular success.

Friday

Roughly Speaking *(Warner)*

Studio One. 10.30 a.m.

Cast: Rosalind Russell, Jack Carson, Robert Hutton, Jean Sullivan, Andrea King and Donald Woods.

A change in releasing arrangements will put Rosalind Russell's first Warner film, "Roughly Speaking," into the company's schedule for September 24, replacing Barbara Stanwyck's "My Reputation," previously set for that date. The alteration is intended to bring British releases into alignment with American.

Louise Randall Pierson's autobiography of a high-spirited woman who was born with a silver spoon in her mouth and, when she lost it, came up fighting, makes a combination of humour and human interest. It was

Continued at foot of next column

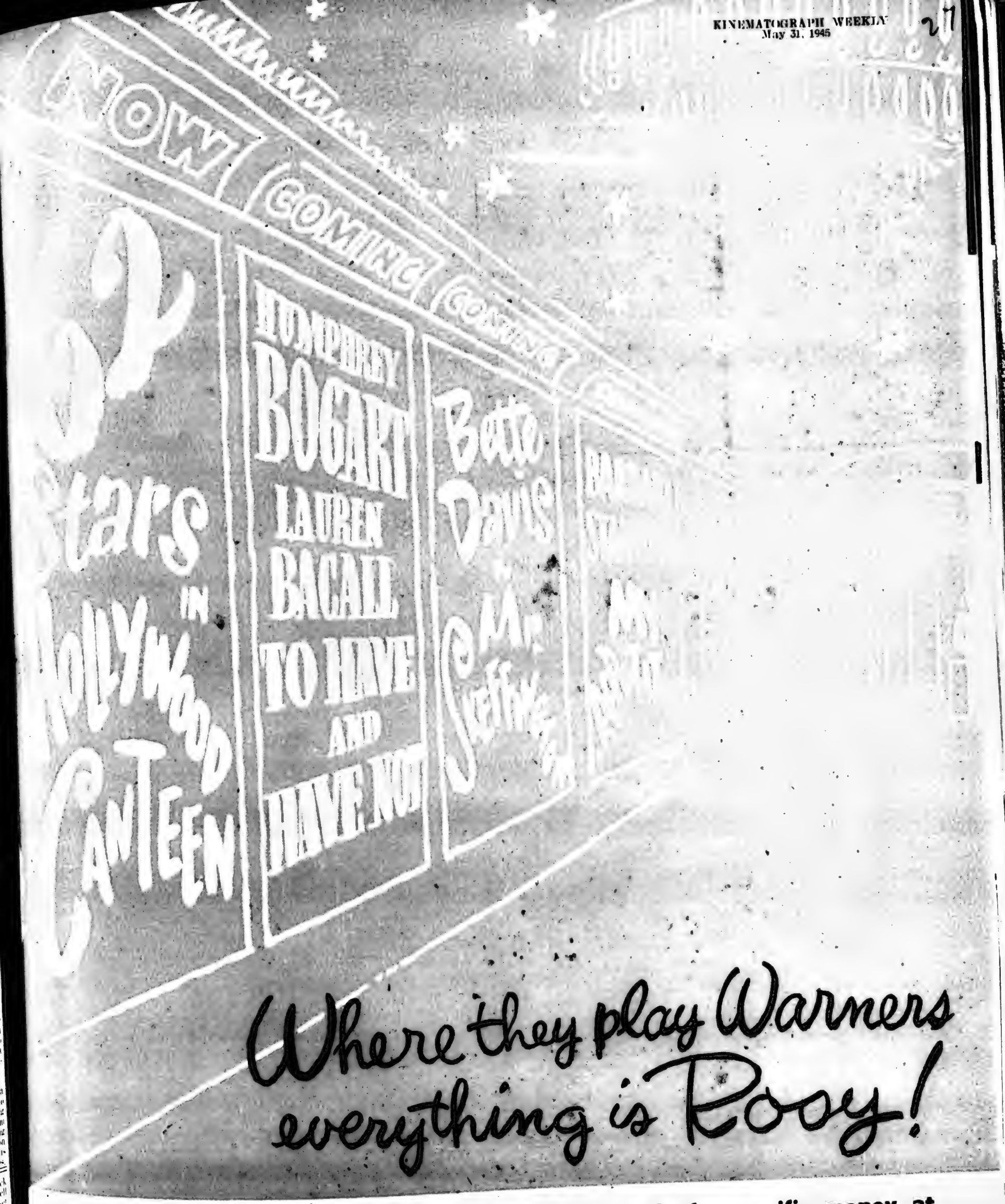
Lieut.-Colonel Peter Donald, one of the directors of Donald's Associated Cinemas, Aberdeen, who has been in India for some time, is expected home in the middle of June. He has not been in good health and is to undergo an operation.

William Brebner, manager of the Majestic, Aberdeen, is terminating a long association with the business to enter the fishing industry. He owns a number of trawlers and intends to concentrate on this side of his activities.

David Ward, of Bolton, is to open a new English radio service from Radio Paris. The French Government is giving Mr. Ward priority to fly back from France periodically to complete existing film contracts, one being a film version of the novel, "Beware of Pity." His professional name is Charles L. Scholes.

directed by Michael Curtiz. Jack Carson is teamed with Rosalind Russell as a "master-mind" whose brains set fire to his hat!

Stars and director, it is claimed, give "Roughly Speaking" all the "punch" that turned the book into a best-seller in America.



'Hollywood Canteen' easily beats all other musicals for terrific money at Warner Theatre! 'Flight From Folly' booming over ABC. 'Hotel Berlin' and 'Arsenic' cleaning up everywhere! That's how Warner's keep 'em coming!

JACK L. WARNER, *Executive Producer*

Ernst Lubitsch's
CZARINA
TALLULAH BANKHEAD
ANNE BAXTER • CHARLES COBURN
WILLIAM EYTHE • VINCENT PRICE
Directed by
OTTO PREMINGER
Produced by
ERNST LUBITSCH
ANOTHER GREAT ONE TO CELEBRATE
20
CENTURY-FO

HORROR *Stalking its Halls*

Starring

Basil RATHBONE

Nigel BRUCE

GFD

LOTHING ON CHARGE

ninal Fine on Manager

F ERLY manager of the Ritz, er Clapton Road, Herbert Gilbert, of 19, Tudor Walthamstow, was sum- on May 26, by the Board of t the North London Magis- ourt, for accepting sup- ry clothing coupon r delivery to employees g to hand them over, and shing to the Clothing Officer, Hackney Labour , with intent to deceive which was false in particular—namely, that rkers whose signatures ap- thereon had received their mentary clothing coupons. Board of Trade case was that plementary coupons were to employers to be handed their employees for clothes were required in connec- with their work. Gilbert appl for 20 sheets in respect of 20 employees at the Ritz.

The coupons were sent to him with the stipulation that he should hand them to the employees and receive their signatures and return the signed form to the clothing offic r.

Evidence was given by a number of employees.

The defendant, who was represented by Vernon Gattie, said he called all the workers into the office and informed them that he had received a letter from the A.B.C. head office offering them free clothing if they cared to allow the management to retain their supplementary coupons. All consented to leave their coupons except one man named Davis, who was given his 10 coupons. The others had all received free clothing as their 10 coupons would allow except that for some there were still coupons in hand.

Dismissing one of the summonses and imposing a nominal fine of £5 with five guineas costs on the other, the magistrate (Dr. Hopkin) said it was obvious that defendant was a man of excellent character and that he did not intend to deceive the officer the Labour Exchange. Nor did he hope to profit or gain any advantage by retaining the coupons. The only thing was that the workers were put to a disadvantage.

hildren's Club for Canterbury

A deon National Cinema Club was opened at the Friars, Canterbury on May 19, by the Mayor (Alderman Charles Lefevre, O.B.E.), who said it was a fine gesture to bring children together week by week that they could see pictures which not only amused them but did them good.

He was quite sure that they appreciated what the management of the Friars was doing for them.

J. Overs (manager), welcoming the children, said that he wanted them to know that they were members of a club, every one of them.

Sonja Henie and Michael O'Shea in International's Technicolor production IT'S A PLEASURE, which is being Trade shown Friday, June 1 at the Leicester Square Odeon

BOLTON REJECTS SUNDAY FILMS

The Bolton (Lancs) Watch Committee, on Wednesday in last week, decided that it is not prepared to make application for powers enabling the Sunday opening of kinemas in the town.

Before arriving at its decision the committee had listened to representations against Sunday opening by two deputations—Canon Davidson and the Revs. T. W. Roff and P.A. Devis from the Council of Christian Congregations; and the Revs. J. L. Smith, P. M. Davies and O. C. Piers from the Bolton, Keswick Convention Council. It had also received a letter from "the Christian Community meeting at the Hebron Hall."

Representations made at the last meeting by a deputation from the Bolton Cinematograph Exhibitors' Association, supporting its application for Sunday opening, and other communications were also taken into account.

"Grosvenor Square" at Birmingham

Few more representative Trade show audiences have been seen in Birmingham recently than the one at the Forum, Birmingham, on Friday of last week for the Henry Wilcox production for Associated British, "I Live in Grosvenor Square."

Claude Solomon, Midland manager for Pathé, received prominent exhibitors from all parts of the Midlands at the screening.

Electric, Norwich, Re-opens

Manager S. R. Brown announces the reopening of the Electric, Norwich, this week with the revival of "The Sign of the Cross."

This theatre has been closed since it was damaged by fire three months ago.

HEAVY DAMAGE BY DUNDEE BLAZE

Damage estimated at over £1,000 was caused when a fire broke out in the operating room of the New Cinema, Morgan Street, Dundee. There were about 300 people in the kinema at the time.

The roof, operating box, and office were destroyed, but the interior of the kinema was damaged only by water. Flames spread to a black-out frame lying in a passage and although the proprietor, T. Pennycook, and the two operators attempted to extinguish the blaze, it got out of control and the N.F.S. had to be called.

There was no panic and none of the audience was injured. Mr. Pennycook was detained at the Royal Infirmary suffering from burns on his face and hands. The two operators were also treated for burns, but were allowed to return home.

SCOTTISH PREMIERE FOR PRESS FUNDS

The premiere of the "Man from Morocco" (Pathe) in the Regal, Glasgow, on Sunday last week attracted a large audience. It was held to benefit the Newspaper Press Fund and the N.U.J.'s fund.

Among those who attended were Sir Patrick J. Dollan, chairman of the Glasgow and West of Scotland district of the Newspaper Press Fund, and David A. Stewart, Scottish manager of Associated British.

Last year Glasgow made a provincial record in raising £2,400.

Emery to Contest Salford Again

J. F. Emery, J.P., M.P., principal of the Emery Film Circuit, Manchester, in the coming General Election will again be the candidate for the West Division of Salford.

There promises to be a three-corner contest as the Liberal and the Labour Parties have also put candidates in the field. Mr. Emery was Mayor of Salford for the year 1932-33.

CINEMA CLUB FIXES VICTORY DANCE

CARRYING out a long-standing promise to the members, the executive of the Glasgow Cinema Club has at short notice made final arrangements for the first Victory Dance, which will be held in Green's Playhouse Ballroom on the evening of Thursday, June 7.

Dancing will commence at 9 o'clock and last until three in the morning. Phil Green and his Orchestra have been engaged. Tickets, price 7s. 6d., are now on sale at all centre-of-the-city kinemas, or from Mr. Archer, at La Scala, for the Secretary's office.

For members of the Trade only and their friends, supper is being provided at an extra charge of 5s., tickets for which may be had only from the Secretary and Treasurer. As the supper tickets are very limited, early application is necessary so that all members of the Trade may have first opportunity.

Judging from the many requests for tickets, this Victory Dance seems likely to prove a triumphant success.

Members and friends are reminded that the next club luncheon is on Friday, June 8, in the Picture House Café, at 12.45 p.m.

The occasion will take the form of the usual ladies' day luncheon, and again the Ladies' Committee will have something really special for the entertainment and enjoyment of the members.

CHURCH'S GIFT OF A KINEMA

The Rev. Dr. White Anderson, convener of the Home Board, speaking in the General Assembly of the Church of Scotland in Edinburgh last week, referred to the gift of property in Elm Row, Edinburgh, which included the Broadway Picture House.

After all the publicity given to the gift, the title of the film the following week, he said, was "One Foot in Heaven"!

The kinema was not due to be theirs until the end of 1946. But there was a large upper hall which would come into operation as the basis of a youth centre club before the end of this year, and a warden had been appointed.

Staff Presentation to Manager

All members of the Newcastle Odeon staff united, on the recent occasion of the 45th birthday of the manager (R. C. Sidney Wilmot), in demonstrating tangibly the esteem in which they hold him. They said it with a silver-and-mother-of-pearl "dress set"—cuff links, shirt front studs, vest buttons 'n everything.

A modest fellow if ever there was one, Mr. Wilmot was genuinely surprised and touched.

"I feel somehow," he said, "that I should have marked my appreciation of their loyalty to me in upholding the high reputation of the house, than that they should thus have thanked me for whatever consideration I have been able to show them in the periods of difficulty."

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NOT propaganda!!
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and – What A

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ANNA NEAGLE
DEAN JAGGER

I LIVE IN GRO

• PRODUCED & DIRECTE

Box Office!

It will as surely ring the box-office bell in the States as here. Excellent general booking.

Kinematograph WEEKLY

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VENOR SQUARE

BY HERBERT WILCOX

ULSTER EXHIBITOR NEWSREEL FIGHT STILL ON

Council Agrees with Attitude

There was a sequel at Bangor (Co. Down) to the refusal of James Curran to sign the Standard newsreel contract for his theatre, the Tonic.

The Council sent a deputation to Mr. Curran to discuss the absence of newsreels from the Tonic screen.

Reporting to the Council, Mr. McClenahan, on behalf of the deputation, said that the contract which Mr. Curran had been asked to sign did not entitle him to the sole right of exhibiting the news film, but, on the contrary, he would have to share it with another kinema. The cost was twice as much as the pre-war figure and once the contract was signed the proprietors of the Tonic would have no option but to pay the amount demanded.

Mr. Curran told the deputation that he felt that the time had come to wage a fight in the interests of individual owners.

Steps had been taken to raise the matter in the Imperial House of Commons.

The deputation was satisfied that Mr. Curran was doing all that he could reasonably be asked to do to provide the amenity desired, and that it would be unfair to ask him to sign a contract that members themselves would not sign in their individual capacities.

Nigel Bruce and Basil Rathbone in HOUSE OF FEAR (G.F.D). Reviewed in this issue

Two More Kinemas

The building of two more kinemas in Eire is announced.

The first is at Carnew for James J. Kavanagh, who owns the Ormonde and Paramount theatres at Arklow and the Ormonde at Gorey.

A number of business men in Banagher have bought a site in Harbour Street.

The sum of £6,012 is available for charity distribution in Warwickshire as the result of Sunday opening.

A WARNING TO EXHIBITORS

DO NOT MISS—

"THE MAN WITH THE MAGNETIC EYES"

Millions have read Roland Daniels' famous thriller. Millions will wish to see the film. This is not a re-issue.

•

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How Soon Will Eire See War Films?

Kinema patrons in Eire are asking how soon will they be able to see war films such as "Mrs. Miniver," "Watch On the Rhine," "Desert Victory," "This Is the Army" and "In Which We Serve"?

Although the Eire Emergency Powers Films Order of 1939 has been annulled, the Censor still retains powers to cut or stop any film the sentiment of which he considers likely to lead to a breach of the peace.

Renters, however, propose to submit to the Censor all the outstanding war films and, according to the KINE correspondent, the Trade is expressing deep interest in their fate. Of course, if the Censor bans any of the films they may be shown to the Appeal Board.

Referring to the matter, the *Irish Catholic* says: "Let us hope that the Abbey Street Renters who control our kinema destiny will themselves work out a proper mode of operation, and not risk the return of the Emergency Powers Order censorship which would be necessitated if any disturbances arose from unhappily selected programmes.

The question of newsreels being again circulated in Eire instead of the present Eire one, is being considered, but the problem of film stock has yet to be solved.

Censor's New Offices

The Eire Film Censor is moving his offices in Molesworth Street, Dublin, to new premises in Harcroft Road.

To facilitate the Trade, the move will not take place until some time in June.

Jimmy Agnew, of the Curran Theatres, Belfast, has joined the staff of RKO-Radio.

TECHNICOLOR DOUBLES OUTPUT

Thirty-One Current Production

Technicolor positive [illegible]ns' supplied during 1944 in America doubled in footage that of 1942. The actual figures given in the American corporation's [illegible]ort are 161,979,084, against 82,367[illegible]1.

During 1944 the numb[illegible] of feature films made in Tech[illegible]olor in America was 29, of wh[illegible] three were photographed by [illegible]e new Monopack process. In [illegible]ddition, the British affiliate comp[illegible]y show four features in Tec[illegible]nicolor: "Western Approaches," "Blithe Spirit," "Henry V" an[illegible] "Cæsar and Cleopatra."

A number of subjects [illegible]ere shot for U.S. Government departments, including combat films in 16-mm. Kodachrome, enlarged to 35 mm.

Shooting schedules during 1945 in American studios contain 31 Technicolor features.

Net profit for the fiscal year ending November 30, 1944, amounted to 859,156.42 dollars, a drop of 144,548 dollars on 1943, but more than double that of 1942. Dividends paid out on shares amounted to 226,065 dollars.

Profits of the British affiliate company are shown on our Finance page.

FATAL FILM FIRE IN KINEMA

Projectionist Dies

Harold Goldrick, projectionist, of Grayson Street, Liverpool, lost his life in a fire at the Tivoli, Buckley, where he was employed. He had evidently gone to the theatre to run through the programme of films to be shown the following day and was alone in the building, except for a cleaner.

The police observed flames coming from the window of what appeared to be the projection room and immediately called the N.F.S. The firemen were [illegible]t by heat and fumes, the door [illegible] the winding room was practically [illegible]urnt out and débris was falling. [illegible] the operating room, laden with [illegible]eavy fumes, Goldrick was lying be[illegible]een the two machines. His bod[illegible] was dragged out.

Extensive damage was do[illegible] in the operating room, the w[illegible]ing room and to equipment.

Co-op. Propaganda

Co-operative members are t[illegible]ive an opportunity of seeing [illegible]he Song of the People," the co-[illegible]ra-tive film, outside the comm[illegible]ial kinema, as copies have been [illegible]le on 16 mm. stock.

One of the large towns wh[illegible] it will be shown in this way wi[illegible]ne Bristol.

Portstewart Council (Northern Ir[illegible] has granted Ramond Stress permi[illegible] to run ten midnight matinées durin[illegible] holiday season at the Palladium.

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HOPALONG

IFR

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		Length	To be Released
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②	"Heart of the West"	5380 ..	AUGUST
③	"The Eagle's Brood"	5889 ..	SEPTEMBER
④	"Bar 20 Rides Again"	5659 ..	OCTOBER
⑤	"Call of the Prairie"	5994 ..	NOVEMBER
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Paul Muni and Marguerite Chapman in COUNTER ATTACK, a forthcoming Columbia picture

Register of Educational Films

B.F.I. MOVE

A REGISTER of educational films has been opened by the British Film Institute.

The reason for this course is to rationalise the planning and production of these subjects. It is pointed out that the need of films and other visual material of an educational character is so great and the present supply so small that it would be a thousand pities if, owing to ignorance of what other people were doing, two independent companies produced material approaching the same subject from an almost identical point of view.

The Governors of the B.F.I. therefore propose to invite all companies who either make or sponsor educational films, i.e., films in schools laboratory serving as aids to the teacher, to the investigator and to the student, voluntarily to agree to register with the British Film Institute the titles and a brief synopsis of the treatment of all new films which they propose to make.

It is suggested that in the first instance the registration should be provisional for a period of six months only. If no action shall have been taken within that period the title shall be deemed to have lapsed.

When information is received by the Institute that positive production has begun on the subjects, the provisional entry shall be confirmed. Although the title be confirmed, it is recognised that the register has no legal significance whatsoever for binding the B.F.I. must that all concerned with the development of visual education will be public spirited enough to co-operate.

The first two provisional registrations received from G.B.I. in April 1945.

(1) Mo... 2 reels; biological subject... be supervised by Dr. E. J. Sal...

(2) BOX...: A series of films to be ma... in collaboration with the Amate... Boxing Association.

U.S. RENTALS AS ELECTION ISSUE

Impracticable—says Edinburgh

A SUGGESTION that the excessive price of American films should be made an issue for the General Election was mentioned at the meeting of the Edinburgh Section of the C.E.A.

Members, however, came to the conclusion that the idea was impracticable.

The point was raised by Mr. M'Laughlin who asked if there was any point they wanted to take up with their prospective candidates in view of the General Election? Could they not take up with them now the question of the excessive cost of American films?

The CHAIRMAN said the question of film rents was going to come up at the next meeting of the General Council.

Mr. M'LAUGHLIN said if they bought a million pounds' worth of films they could not spend that million on grain, but if they got those films for half a million they had another half-million to spend on grain.

Mr. ALBIN, who had reported that the Northern branch was to be supported by the Scottish delegates to the General Council on this question, suggested that they should make it a major question at the General Election and thus try to send less money to America.

The CHAIRMAN thought the average candidate would just be bewildered by the question of films.

Bailie POOLE agreed that the average candidate would not be able to grasp the intricacies of the question. The general opinion was that kinemas had done marvellously throughout the war, and candidates might not think, as the Trade did, that the time had come when things would slacken off.

The CHAIRMAN did not think they could make anything of this at the General Election. The way to go about it was to support the Northern branch in General Council, but if any of them were talking to their candidates it would be quite a good thing to point out to them the amount of money that was going to America for films, and that they considered it excessive for what they got.

EDINBURGH UNANIMOUS AGAINST S.O.

But Members Consider Possibility of Extension of Facilities

EDINBURGH Section at its monthly meeting last week agreed to report to the Scottish branch that they were unanimously opposed to Sunday opening. The meeting did not think the excessive cost of American films could be made a General Election issue. Louis Dickson presided in the absence of A. S. Albin.

W. H. ALBIN, reporting on the last meeting of the Scottish Executive, referred to the General Council decision to make Sunday opening and the charitable levy the main election issues of the Association, and said Mr. M'Bride had pointed out that there was a resolution in the Scottish branch that they were against Sunday opening. Sections had been asked to report on their S.O. policy.

The CHAIRMAN said the question of Sunday opening did not arise in Scotland. When they discussed in committee in London making E.P.T. a plank at the General Election it was agreed that it would be quite hopeless at the present time, and until the tax on the higher prices showed a tendency to come down the Trade was in a very bad position, for the Chancellor was out for all he could get. Therefore, they went over to Sunday opening which did not affect Scotland, as the Sunday Opening Act in England was a purely English Act.

R. M'LAUGHLIN said it was quite conceivable that an Act of Parliament would make it legal to open in Scotland, and what they had to consider was: did they want Sunday opening even if it were made legal? He personally did not want Sunday opening.

Moreover, while it might appear on the surface to affect only England, at the same time the major circuits had large holdings in Scotland, and they might make application to have the law altered to make it possible to open in Scotland also.

Scottish Position Satisfactory

The CHAIRMAN thought the position in Scotland was quite satisfactory.

The magistrates could grant Sunday opening, whether for charity or not, as they thought fit, and Scottish exhibitors on the whole were satisfied with that. There might be some in large centres who would like to open, but as far as he could see Scottish exhibitors did not want to open on Sunday.

Bailie J. R. POOLE asked what their attitude would be if legislation were introduced in six months' time to permit Sunday opening?

The CHAIRMAN said it would be up to themselves to decide what they would do.

Mr. M'LAUGHLIN thought they would take up the attitude that they would oppose any proposed legislation to allow Sunday opening, and ask the Association to supply funds to oppose it.

It was agreed to report to the branch that the Edinburgh section was unanimously opposed to Sunday opening.

Bailie POOLE pointed out that there was nobody present representing the circuits at the moment, and while they might say they were unanimous the circuits might say they were not represented.

More Lighting Wanted

Mr. ALBIN said the subject of the 25 per cent. cut in electricity had been raised at the Scottish Executive by Mr. Page, who said he understood that this had been waived, and asked whether this affected kinemas, and it had been agreed to write to Lord Balfour to inquire whether it was desired that kinemas should continue the present arrangement in view of the fact that the reduction had been removed from works generally.

The CHAIRMAN said this was very important, because the reduced lighting was very depressing. Some exhibitors were trying to economise as much as possible, but the fact was they were letting down the show pretty badly. It would not be so bad if one or two were not trying to economise. At least one show he knew seemed to have their pre-war lighting, and that hall, of course, had an advantage over those who were trying honourably to carry out what the Ministry of Fuel asked for. So he thought the whole matter ought to be considered and pressure brought to bear on the authorities to give them a little more latitude.

Bailie POOLE pointed out that the kinema load came on at a time when most of the town's load was off. So they ought to give them more light.

The CHAIRMAN, replying to JOE M'GUIRE, said they were asked to effect this economy voluntarily, but it was clearly indicated that if they did not do it voluntarily there would be some compulsion brought to bear on them.

Mr. M'LAUGHLIN suggested that some exhibitors found they could save by cutting down their lights, and they did not want to put them up.

£3,000 for British Sailors' Society

Mr. M'LAUGHLIN reported on the Cinema Sunday effort for the British Sailors' Society. There had been 33 halls open, and so far the returns showed a total of £2,269. When they got the returns from the G.-B. and A.B.C. houses they would have over £3,000. The collections did not appear to have been uniformly successful.

Both Mr. ALBIN and the CHAIRMAN congratulated Mr. M'Laughlin and his co-operators on the result.

Cinema Sunday Arrangements

Mr. M'LAUGHLIN reported on the arrangements for the annual Cinema Sunday from September 23 till October 28—six Sundays—with the usual arrangements about the allocation of the proceeds. The provisional opening arrangements were:—

September 23.—Playhouse, Tivoli, Grand, Capitol and Tollcross.

September 30.—New Victoria, Roxy, Embassy, Alhambra, Victory and New Palace.

October 7.—Regal, Palace, La Scala, Regent, State and Savoy.

October 14.—Caley, St. Andrew Square, Haymarket, King's, County and Salon.

October 21.—New, Synod Hall, Lyceum, Eastway, George and Palace (Leith).

October 28.—Rutland, Rio, Ritz, Broadway, Dominion and Astoria.

Free Admission of Leave Men

There was a general discussion on the free admission of wounded soldiers and B.L.A. men. As to wounded men, Mr. M'LAUGHLIN reminded them that an arrangement had been made for a certain number of halls to give so many free admission tickets.

The CHAIRMAN thought the free admission of men on leave would have to be reconsidered sooner or later. It was agreed to leave the matter over for another month.

The CHAIRMAN appealed for a good attendance of Edinburgh members at the quarterly meeting of the Scottish branch a week later.

Around the Studios: by KINE Correspondents

TRIBAL DANCES FOR "MEN OF TWO WORLDS"

MAKO HLUBI, who has now established himself as both a singer and dancer in this country, has been responsible for the re-creation of the native tribal dancing sequences in the current Two Cities Technicolor production, "Men of Two Worlds," now in production at Denham.

Hlubi came to this country some years ago as a member of a choir, in order to record for H.M.V. He stayed in this country to spend two years studying at a Birmingham college. He was fortunate when he met the late Winifred Holtby, who gave him the encouragement needed to help him make a success of his career.

Now, with his troupe of trained and experienced dancers and tom-tom players, he has succeeded in capturing the grace and spirit of the East African in two dance sequences.

The first dance expresses the feelings of a happy gathering of native villagers after the day's work.

The second sequence is entirely different. The troupe perform a "dance macabre," in which they show their strange powers as disciples of the witch doctor, filling the villagers with fear.

There is no comparison between the native tribal dancing and the dancing of the European. The East African, or, in fact, any native, when dancing, helps to express himself by the accentuated movements of his body. He gives great prominence to the excessive contortions of his shoulder, arm and leg movements. The actions are spontaneous and are co-ordinated with a superb sense of rhythm and timing. He adheres to no set form of routine, and on occasions is entirely unconscious of his every movement.

Though the true dancing of the Zulu has but few main characteristics in common with the East African, Hlubi has done an excellent job of work in training his troupe for this particular mode.

Thorold Dickinson, the director, showed him several "shots" he had taken of different tribal dances whilst on location in Tanganyika, and it was from these that Hlubi had to re-create his sequences on the studio floor.

H. G. Smith, assistant-manager at the Kensal Rise Odeon since last August, who had previously held similar positions at Southfields, Southall, Staines and Acton, has been transferred to the Harlesden Odeon to assist Manager B. P. Putt. Mr. Smith was formerly a pianist and played in an E.N.S.A. garrison theatre

Vivien Leigh is to star in LOTTIE DUNDASS, Sir Alexander Korda's forthcoming production

NEW FILM STARTS AT EALING

IN its second week of shooting, Michael Balcon's new film, "Pink String and Sealing Wax" maintained smooth progress at Ealing under the direction of Robert Hamer.

The scenes shot have been in the home of Edward Sutton (Mervyn Johns), and on call with him were Jean Ireland, Gordon Jackson and Sally Ann Howes.

Shayle Gardner, the New Zealand-born actor who died on May 17, was leading man to Alma Taylor in Hepworth's famous silent film, "Comin' Through the Rye," as well as in many British and Hollywood productions. He was 54, and had a long stage career from 1913 onwards.

"KINE." CALL BOARD

Current Production Schedule

At Denham

MEN OF TWO WORLDS
(Two Cities)

PRODUCER—John Sutro.
ASST. PRODUCER—Herbert Smith
DIRECTOR—Thorold Dickinson.
ASST. DIRECTOR—Vincent Permane.
PRO. MANAGER—Ken Horne.
SCRIPT—Joyce Cary, Thorold Dickinson, and Herbert W. Victor.
ART. DIRECTOR—Tom Morahan.
CAMERA—Desmond Dickinson.
EDITOR—Alan Jaggs.
STARS—Eric Portman, Phyllis Calvert, Robert Adams.
STARTED—Last week in February. Previously on African location.

CARNIVAL
(Two Cities)

PRODUCERS—John Sutro and William Sasson.
DIRECTOR—Stanley Haynes.
ASST. DIRECTOR—Mark Evans.
ART DIRECTORS—Paul Sheriff and Carmen Dillon.
CAMERA—Guy Green.
CAMERA OPERATOR—Harold Hasting.
EDITOR—Charles Saunders.
STARS—Sally Gray, Michael Wilding, Stanley Holloway, Jean Kent, Hazel Court and Catherine Lacey.
STARTED—First week in March.

BRIEF ENCOUNTER
(Cineguild)

PRODUCER—Noel Coward.
DIRECTOR—David Lean.
ASST. DIRECTOR—George Pollock.
PRO. MANAGER—Ernie Holding.
SCRIPT—Anthony Havelock-Allan, David Lean and Ronald Neame.
ART DIRECTOR—L. P. Williams.
CAMERA—Bob Krasker.
CAMERA OPERATOR—Bunny Fancke.
EDITOR—Jack Harris and Marjorie Saunders.
STARS—Celia Johnson, Trevor Howard.
STARTED—First week in March.

At Ealing

PINK STRING AND SEALING-WAX
(Ealing)

PRODUCER—Michael Balcon.
DIRECTOR—Robert Hamer.
ASST. DIRECTOR—Roland Douglas.
PRO. MANAGER—Hal Mason.
SCRIPT—Diana Morgan.
ART DIRECTOR—Duncan Sutherland.
CAMERA—Stan Pavey.
OPERATOR—H. Julias.
EDITOR—Michael Truman.
STARS—Mervyn Johns, Sally Ann Howes, Jean Ireland.
STARTED—May 21.

At Elstree

QUERY
(British National)

PRODUCER—L. H. Jackson.
DIRECTOR—Geoffrey Montgomery Tully.
ASST. DIRECTORS—Bob Asher, George Aldersley.
PRO. MANAGER—Fred A. Swann.
ART. DIRECTOR—R. Holmes Paul.
CAMERAMAN—Ernest Palmer.
CAMERA OPERATOR—Moray Grant.
EDITOR—Douglas Myers.
STARS—Billy Hartnell, Jimmy Hanley, Brefni O'Rourke, Dinah Sheridan.
STARTED—April 30.

ANGUISH
(British National)

EXECUTIVE PRODUCER—L. H. Jackson.
ASSOCIATE PRODUCER—Derrick de Marney.
DIRECTOR—Vernon Sewell.
PRO. MANAGER—Fred Swann.
ART DIRECTOR—R. Holmes Paul.
CAMERAMAN—Gunther Krampf.
STARS—Derrick de Marney, Joan Greenwood, Frederick Valk, Lily Kann.
WILL START—June 8.

LOYAL HEART
(British National)

EXECUTIVE PRODUCER—L. H. Jackson.
DIRECTOR—Oswald Mitchell.
ASST. DIRECTOR—Jerry O'Hara.
PRO. MANAGER—Fred Swann.
ART DIRECTOR—Wilfred Arnold.
CAMERAMAN—Arthur Grant.
STARS—Dog "Fleet," Percy Marmont, Beckett Bould, Harry Welchman, Eleanor Hallam, Philip Kay.
STARTED—May 28.

At Islington

BEWARE OF PITY
(Two Cities)

PRODUCER—W. P. Lipscomb.
DIRECTOR—Maurice Elvey.
ASST. DIRECTOR—Edward Richards.
PRO. MANAGER—Theo. Lageard.
ART DIRECTOR—Alex Vetchinsky.
CAMERA—Derick Williams.
CAMERA OPERATOR—W. McLeod.
EDITOR—Grace Garland.
STARS—Lilli Palmer, Albert Liven, Cedric Hardwicke, Gladys Cooper and Ernest Thesiger.
STARTED—First week in March.

At Shepherd's Bush

WICKED LADY
(Gainsborough)

EXECUTIVE PRODUCER—Maurice Ostrer.
PRODUCER—R. J. Minney.
DIRECTOR—Leslie Arliss.
ASST. DIRECTOR—D. Pierce.
PRO. MANAGER—Fred Gunn.
SCRIPT—Leslie Arliss.
ART DIRECTOR—John Bryon.
CAMERA—Jack Cox.
OPERATOR—H. Rose.
EDITOR—Kay Fisher.
STARS—Margaret Lockwood, Patricia Roc, James Mason and Griffith Jones.
STARTED—First week in March.

At Welwyn

NIGHT BOAT TO DUBLIN
(Associated British)

PRODUCER—H. G. Ingles.
DIRECTOR—Lawrence Huntington.
ASST. DIRECTOR—Frank Hollands.
PRO. MANAGER—L. Lawrence.
SCRIPT—Lawrence Huntington.
ART DIRECTORS—David Rawnsley and Charles Gilbert.
CAMERA—Otto Heller.
EDITOR—Flora Newton.
STARS—Robert Newton, Muriel Pavlow, John Ruddock, Stuart Lindsell.
STARTED—Third week in March.

Forthcoming Productions

QUIET WEEK-END
(Associated British)

PRODUCER—Warwick Ward.
DIRECTOR—Harold French.
SCRIPT—Victor Skutezky, Stephen Black, T. J. Morrison, W. Ward.
ART DIRECTOR—Douglas Dawes.
CAMERA—Eric Cross.
PLAYERS—Derek Farr, Frank Celier, Marjorie Fielding, Barbara White, George Thorpe.
PLAY BY—Esther McCracken.
LOCATIONS—June.
BACK IN STUDIOS—July.

CARAVAN
(Gainsborough)

EXECUTIVE PRODUCER—Maurice Ostrer.
PRODUCER—Harold Huth.
DIRECTOR—Arthur Crabtree.
PRODUCTION MANAGER—Arthur Alcott.
PLAYERS—Stewart Granger, Anne Crawford, Jean Kent.
SCRIPT—Roland Pertwee.
Adapted from the novel by Lady Eleanor Smith.

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"WALTZ TIME"

WALTZ TIME, recently completed by British National at Elstree is a Viennese musical with music by Hans May. Carol Raye and Peter Graves are two of its stars

"The Wicked Lady" Finishing as Maurice Ostrer Prepares "Caravan"

WITH Maurice Ostrer, executive producer, the Gainsborough team has been busy on love scenes between Patricia Roc and Griffith Jones for the current Shepherd's Bush production, "The Wicked Lady," which is now nearing the end of floor work.

Director Leslie Arliss, who is anxious to get genuine emotion into his characters as he showed in "Love Story," has been concentrating on a tense moment in the lives of Sir Ralph Skelton (Griffith Jones) and his cousin Caroline (Patricia Roc), when they admit their love for each other. The set was cleared of bystanders and the result has been that Jack Cox's camera crew has secured some of the finest shots for the film.

Meanwhile, on Stage 4, art director John Bryan is supervising the building of the Great Hall of the mansion house, where much of the action of the film takes place. Here Arliss intends to stage a 17th century ball held on the occasion of the wedding of Griffith Jones to Margaret Lockwood. Research experts have been busy during the week supervising rehearsal of a number of 17th century dances, including country dances.

*

Maurice Ostrer is sending a unit of 50, including stars, to North Wales on June 2 for exterior scenes in the new Gainsborough film, "Caravan," to be directed by Arthur Crabtree and produced by Harold Huth.

Stewart Granger, as Richard Darrell; Jean Kent as the gipsy girl Rosal, and Raymond Lovell as Wycroft, will go to Wales with the unit.

Arthur Alcott is production manager for "Caravan," with Billy Boyle as first assistant director. Apart from the difficulty of getting accommodation in a small Welsh village for the unit, stabling has to be found for six horses. Owing to the impossibility of getting props or materials in the district where the unit is going, everything for shooting must be taken from the studio, including period saddles and harness.

A party of Soviet officials recently visited the MEN OF TWO WORLDS set at Denham, and met Director Thorold Dickinson

Br. National's Boy Star

"Loyal Hearts" Ready to Start

WITH "Query" completing its fifth week at Elstree, Oswald Mitchell is now ready to start work on interiors for "Loyal Heart." On Friday, "Fleet," the sheep dog, and his owner, Mr. Relph, arrived at Elstree from their Cumberland farm.

After a search for some weeks, Mitchell, who is directing, has found a boy to play an important role in the production. He heard this 14-year-old lad, Philip Kay, in a radio play and gave him a test.

Philip has appeared on the stage in "The Glass Slipper" and "Macbeth" and on the radio in "Young Woodley," "This is the Law," and in one of the Inspector French series.

Last week Montgomery Tully staged the Old Bailey sequences for "Query," with Billy Hartnell, Ignaston Reeves and John Salew. Derrick de Marney, in addition to starring in "Anguish," is associate producer, with Louis H. Jackson as executive producer and Vernon Sewell as director. Denis Johnson, recently released after five years in the Forces, has been signed up as assistant director.

PLEBISCITED

Frank Murray, at the Tonic, Bangor, County Down, had the distinction of being the only kinema in Northern Ireland to be mentioned in the Belfast Press for its V.E-week celebrations. The hall was decorated and floodlit, and competition quizzes ran for local children, while members of the Forces and Merchant Navy were admitted free.

Bangor residents have sent letters of appreciation to the management on their enterprise.

BALLET SCENES SHOT FOR "CARNIVAL"

Things are going well on the stage of the Orient Theatre of Varieties, built on Stage 6 at Denham for the Two Cities production of Compton Mackenzie's Edwardian romance "Carnival," directed by Stanley Haynes.

The corps de ballet of thirty girls are settling down to the very different technique of dancing before the camera. Under the leadership of première ballerina Bebe de Roland, the complete Snowflake Ballet was shot last week with close-ups and medium long shots of Sally Gray as Jenny Pearl, and Jean Kent, who plays Irene Dale, Jenny's special friend. The dresses for this sequence have been designed by Oliver Messel.

MAKING SETS LOOK AUTHENTIC

Islington was the scene of considerable activity last week, when Two Cities' "Beware of Pity" made good progress under the direction of Maurice Elvey.

Stars Lilli Palmer, Albert Lieven, Cedric Hardwicke and Gladys Cooper, together with Ernest Thesiger and Linden Travers worked on several highlight scenes.

The apartment home of Dr. Condor and his wife, including an exterior courtyard typical of an Austrian suburb, with which both Art Director Vetchinsky and Set Dresser Arthur Taksen are personally familiar, is a large composite set in which much of the important action takes place, it occupies the whole of Stage 2.

Berlin Kinemas

According to Moscow Radio, nineteen kinemas have been opened in the centre of Berlin.

"QUIET WEEK-END" FOR WELWYN

Barbara White and Derek Farr will play in the Associated British film adaptation of Esther McCracken's play, "Quiet Week End," which ran for 144 weeks at Wyndhams Theatre.

Warwick Ward is to produce, with Harold French directing, and Frank Cellier, Marjorie Fielding and George Thorpe in their original rôles.

The location unit of fifty will start work in a Wiltshire village in June, and hope to be back in the studios in July.

"Quiet Week End" will go into production at Welwyn following the completion of "Night Boat to Dublin," the Lawrence Huntington thriller starring Robert Newton with Muriel Pavlow.

To Meet at Morecambe

J. F. Dobson, secretary of West Lancashire branch, announces it has been provisionally arranged that the next branch meeting will be held at Morecambe on Friday, June 29.

The change of venue should be noted. Meetings are usually held in Preston, but during the summer season the attractions of the seaside are evidently irresistible.

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FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period March 19, 1945, to April 7, 1945. Films, the names of which appear in italics, are parts of a series (or serials).

BRITISH

Title of Film.	Registered by.	Maker's name	Length (feet).	No.
MARCH 19.				
Downstream	RKO-Radio	B.S. Productions	1,526	Br./R. 8092
Hints and Tips No. 1	,,	British Foundation Pictures.	1,515	Br./R. 809 3
Sportlight on Dogs	Renown Pictures.	Anglo-Amalgamated Prod.	3,129	Br./E. 8104
MARCH 20.				
A Yank in Australia	Equity British	Alfred Goulding	5,900	Br./E. 8105
MARCH 23.				
The Fighting Lady	20th Century-Fox.	The United States Navy.	5,504	Br./E. 8112
For You Alone	Butcher's	Butcher's	8,850	Br./R. 8113
MARCH 27.				
Going Wye Way	New Realm	Associated Independent Producers.	3,158	Br./E. 8131
MARCH 28.				
Kill That Moth	Columbia	British Foundation.	1,397	Br./R. 8132
Judge Jefferson Remembers No. 1.	,,	,,	1,474	Br./R. 8133
Buying a Pup	,,	,,	1,618	Br./R. 8134
Fur and Feathers	,,	,,	1,636	Br./R. 8146
Servant of a Nation	Ambassador Film.	African Film Productions.	1,173	Br./E. 8148
MARCH 29.				
A Place of One's Own	Eagle-Lion	Gainsborough Pictures.	8,266	Br./Dr. 8151
MARCH 30.				
Message from Canterbury.	Film Traders	Film Traders	2,140	Br./R. 8154
I live in Grosvenor Square.	Pathe Pictures	Associated British.	10,177	Br./Tr. 8165
APRIL 7.				
You Can't Kill a City	Anglo-American	Canadian Army Film Unit.	1,000	Br./E. 8179
New Pathe Pictorial Nos. 27/39 (series)—*New Pathe Pictorial No. 30.*	Pathe	Pathe	880	Br./R. 8180
Caught and Canned	Butcher's	British Foundation Pictures.	1,660	Br./R. 8181
Road to Russia	,,	Film Unit, Ministry of Information.	1,758	Br./E. 8182

FOREIGN

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
MARCH 19.				
Law and Order	Equity British	Reliable Pictures	5,250	F. 8075
Meet Miss Bobby Socks	Columbia	Columbia International.	6,119	F. 8076
Inside Information	,,	,,	5,036	F. 8077
Sergeant Mike	,,	,,	5,478	F. 8078
The Unwritten Code	,,	,,	5,045	F. 8079
Eve Knew Her Apples	,,	,,	5,752	F. 8080
Welcome Stranger	,,	,,	5,173	F. 8081
Tahiti Nights	,,	,,	5,645	F. 8082
The Missing Juror	,,	,,	5,860	F. 8083
Screen Snapshots No. 128	,,	,,	901	F. 8084
Screen Snapshots No. 129.	,,	,,	878	F. 8085
Wedded Bliss	,,	,,	1,515	F. 8086
Community Sing No.75	,,	,,	880	F. 8087
Cocky Bantam	,,	,,	602	F. 8088
Gents Without Gents	,,	,,	1,705	F. 8089
Film Vodvil No. 8	,,	,,	979	F. 8090
Community Sing No. 76	,,	,,	832	F. 8091
Donald Duck and the Gorilla.	RKO-Radio	Walt Disney Productions.	638	F. 8094
Tiger Trouble	,,	,,	693	F. 8095
Feather Your Nest	,,	RKO-Radio	1,590	F. 8096
Swim Ballet	,,	Pathe News	739	F. 8097
School for Dogs	,,	,,	749	F. 8098
Adventures of the Flying Cadets (serial) :—				
Episode 10—Caught in the Caves of An-Kar-Ban.	G.F.D.	Universal	1,598	F. 8099
Episode 11—Hostages for Treason.	,,	,,	1,384	F.8100
Episode 12 — The Black Hangman Strikes Again.	,,	,,	1,770	F. 8101
Episode 13—The Toll of Treason.	,,	,,	1,621	F. 8102
A Tree Grows in Brooklyn.	20th Century-Fox	20th Century-Fox	11,560	F. 8103
MARCH 22.				
The Secret Stranger	Equity British	Superior Talking Pictures.	5,200	F. 8106
MARCH 23.				
She Gets Her Man	G.F.D.	Universal	6,652	F. 8107
The Suspect	,,	,,	7,657	F. 8108
Swing Out, Sisters	,,	,,	5,431	F. 8109
White Treasure	,,	,,	814	F. 8110
Mr. Chimp at Coney Island.	,,	,,	869	F. 8111
MARCH 23				
Minstrel Man	Pathe Pictures	P.R.C. Pictures	6,025	F. 8114
Swing Hostess	,,	,,	6,696	F. 8115
The Great Mike	,,	,,	6,320	F. 8116
Bluebeard	,,	,,	6,456	F. 8117
I Accuse My Parents	,,	,,	6,136	F. 8118
Shadow of Suspicion	,,	Monogram Pictures.	6,143	F. 8119
Bowery Champs	,,	,,	5,573	F. 8120
West of the Rio Grande	,,	,,	5,132	F. 8121
The Border Patrol	Equity British	Spectrum Pictur Corp.	5,100	F. 8122
MARCH 26.				
Lake Placid Serenade	British Lion	Republic Productions	7,686	F. 8123
Lights of Old Santa Fe	,,	,,	6,893	F. 8124
The Big Show-Off	,,	,,	6,275	F. 8125
The Singing Cowgirl	Independent Pictures.	Sam Katzman	5,359	F. 8126
MARCH 27				
Mr. Skeffington	Warner	Warner	10,463	F. 8127
Conflict	,,	,,	7,701	F. 8128
My Reputation	,,	,,	8,359	F. 8129
Calling All Husbands	,,	,,	5,661	F. 8130
MARCH 28.				
The Marked Man	Columbia	Columbia	5,546	F. 8135
Legal Larceny	,,	,,	4,938	F. 8136
Screen Snapshots No. 130.	,,	,,	785	F. 8137
Community Sing No. 77	,,	,,	921	F. 8138
I Can Hardly Wait	,,	,,	1,662	F. 8136
Design for Loving	,,	,,	1,902	F. 8140
Heather and You	,,	,,	1,549	F. 8141
Open Season for Saps	,,	,,	1,624	F. 8142
No Dough Boys	,,	,,	1,523	F. 8143
Knight and a Blonde	,,	,,	1,272	F. 8144
The Disillusioned Blue Bird.	,,	,,	655	F. 8145
Keep Your Powder Dry	M-G-M	M-G-M	8,369	F. 8147
Objective, Burma	Warner	Warner	12,753	F. 8149
MARCH 29.				
Here Come the Waves	Paramount	Paramount	8,936	F. 8150
MARCH 30.				
Thoroughbreds	British Lion	Republic Productions.	4,996	F. 8152
Grissly's Millions	,,	,,	6,450	F. 8153
To-morrow the World	United Artists	Lester Cowan	7,727	F. 8155
Snow Sports	Warner	Warner	808	F. 8156
Sweetheart Serenade	,,	,,	935	F. 8157
The Ducktators	,,	,,	668	F. 8158
Trial by Trigger	,,	,,	1,924	F. 8159
Aloha Hooey	,,	,,	745	F. 8160
So You Want to Give Up Smoking.	,,	,,	976	F. 8161
Hunting the Devil Cat	,,	,,	915	F. 8162
A Night in Mexico City	,,	,,	1,542	F. 8163
A Medal for Benny	Paramount	Paramount	7,219	F. 8164
APRIL 7.				
To-night and Every Night.	Columbia	Columbia	3,233	F. 8166
No Mutton for Nuttin'	Paramount	Paramount	718	F. 8167
Catch 'Em and Eat 'Em	,,	,,	853	F. 8168
Her Honour the Mare	,,	,,	670	F. 8169
Who's Who in Animal Land.	,,	,,	907	F. 8170
Good Night Rusty	,,	,,	699	F. 8171
Unusual Occupations, L. 3-2.	,,	,,	969	F. 8172
Package for Jasper	,,	,,	728	F. 8173
Anvil Chorus Girl	,,	,,	945	F. 8174
Your Pet Problem	,,	,,	856	F. 8175
Popular Science, J. 3-3	,,	,,	964	F. 8176
Popular Science, J. 3-4	,,	,,	970	F. 8177
500 Hats of Bartholomew Cubbins.	,,	,,	08	F. 8178

The registered length of the film "Le Dernier Milliardaire" (F. 10[illegible]), notification of which appeared in the *Board of Trade Journal*, November 15[illegible]4, has been amended to 8,000 feet.

The registered length of the film "The Fighting Lady" (Br./E.[illegible]2), registered on March 23, 1945, has been amended to 5,616 feet.

The registered length of the film "On Point" (F. 7893), regist[illegible]d on December 28, 1944, should read 772 feet.

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' q[illegible]tas."

Br./DR. indicates "Registered for the exhibitors' quota and d[illegible]d for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and tr[illegible] for the renters' quota."

The Observation Window

Technical Points in the Hays Report

COLOUR AND TELEVISION CLAIMS

WILL HAYS' annual report, reviewed in last week's KINE., draws attention, among the progress records of the year, to two new sound-recording films introduced at the end of 1944, one specifically for variable area recording, the other specifically for variable density. Both produce sound-tracks of higher quality, with better frequency registration and a lower noise level. No special exposure or processing is necessary, and it is not necessary to record with a near ultra-violet source.

FINE-GRAIN dupe negatives have also been so altered as to allow processing to be carried out under conditions approximating those of camera negatives. This has meant economies both of time and cost.

REFERENCE is also made to a secret camera used in air reconnaissance which by taking pictures at an oblique angle presents a distorted scene, which, corrected by technicians, enables physical features such as mountains or buildings to be estimated for height above sea-level, and gives also the altitude of the 'plane from which the exposures were made.

COLOUR has been used extensively by cameramen with the R.A.F. photographing results of bomb explosions and on reconnaissance work. When the story is revealed there will be some fascinating transparencies available. All the leading colour photographic methods have been employed for this work according to the diversity of results required.

CLAIMS that a thousand-line television picture can be projected and received are made by René Barthelemy, chief engineer of Compagnie Francaise de Television. He states that there is no longer any insurmountable technical obstacle to the general use of the new television, which would produce an image "equivalent to what you see on the movie screen."

DOUBTS have been expressed both in this country and America regarding the claim made by Barthelemy on behalf of the Compagnie des Compturs (the parent company of the Compagnie Francaise de Television). He admits, however, that it will not be available to the public yet, but "there is no insurmountable technical obstacle to putting it into general use."

TECHNICOLOR'S Monopack process (which, by the way, is scheduled for the M-G-M picture "Early to Wed") has been used for Air Service shots taken by the United States Air Force, while Kodachrome, Kodacolor and Dufaycolor have been extensively employed in Europe.

ANSCOCOLOR, an American outgrowth of the old Agfa-Ansco process, is spoken of as a promising rival to Technicolor, and improvements have been made with Gasparcolor, which is likely to rear its head once again in the colour world. Technicolor in its recent report states that its new Monopack process will eventually win a place for itself beside the three-strip product.

A SURVEY of the colour situation, printed in a recent issue of *Harrison's Reports*, predicts that it will not be long before most—or all—of the A pictures will be in colour. Putting B pictures into colour will take longer, and will await lowered negative and print costs.

J. BENSON.

U.S. ACADEMY AWARDS FOR INVENTIONS

Eleven Devices Receive Honours

AWARDS made by the Academy of Motion Picture Arts and Sciences, and recently announced in the American trade press, cover a wide range of invention. There is no outstanding process, the invention of which merits the award of the coveted "Oscar," and only one in Class II of the awards.

The Class II Plaque was awarded for the design and development of a variable-gain amplifier known as the Electronic Compressor-Limiter, the recipients of the award being Stephen Dunn and the RKO sound department for the design and RCA for the development of the limiter.

The device incorporated in a re-recording system provides automatic control of intensity ratios whereby the amplification and reproduction of sound, particularly of speech, is accomplished without exaggerated and unnatural volume surges.

Smoothness and an increase in intelligibility is achieved which benefits all users of variable area sound systems with which it is employed.

Continuous Loop Device

Ten Class III awards were made, photographic technique, studio practice, laboratory treatment and sound sharing in the benefits of the inventions.

Grover Laube and the 20th-Fox camera department received an award for an ingenious continuous loop device adaptable to loops of over a thousand feet long, by which the film can be handled over a long period without mutilation or erratic operation. It is stated to be inexpensive and efficient, and can be quickly installed on any standard projector. Its particular usefulness in production lies in continuous loop projection for re-recording purposes.

Western Electric are the recipients of an award for a limiting amplifier, the 1126-A, for variable density recording. It provides, without distortion, automatic and instantaneous limiting of the sound volume, and in use simplifies recording operations, preventing overloading of the modulator.

Recording Chambers

RCA and RKO-Radio sound department are joined in an award for a spirally designed reverberation chamber, constructed to provide realistic and effective reverberation for various picture situations. The chamber, built of concrete blocks is divided into two rooms of different volumes, the walls of which are smoothly finished and non-parallel. Double microphone and speaker circuits and a remote-control sound-proofed door between the two rooms make for greater flexibility in a number of directions.

Bernard Brown and John P. Livadary are the designers and engineers responsible for a separate soloist and chorus recording room, making for greater flexibility and realism in screening and recording vocal numbers.

Photographic Technique

Studio inventions include a device for greater accuracy in photographing mattes and travelling mattes by means of which, in conjunction with a split screen, a player in a dual rôle is able to cross the screen in front of himself.

A nodal point tripod used in the Paramount studios, invented by Gordon Jennings, is so arranged that the camera body swings horizontally and vertically for panning or tilting shots on a fixed pivot point, coinciding with the rear nodal point of the lens. With the swing of the camera, field angles corresponding with objects at different angles remain conjugate to one another and an accurate line up of all kinds of shots—miniature, action or background—is preserved.

Printing and Processing

Two printing methods are honoured, the Acme-Dunn optical printer, which automatically controls trick printing, and a new developing formula ensuring consistency in processing. The former is awarded to Linwood Dunn, Cecil Love and the Acme Tool Manufacturing Co., the latter to three employees of the Columbia Picture Laboratory—Paul Zeff, S. J. Twining and George Seid.

A multi-lock, six-pole, six-position switch, for Selsyn Interlock Systems, simplifying and speeding up processes, gains an award for D. J. Bloomberg and Republic Sound Department.

A laboratory course in television which was opened in February in New York University has completed a very successful session. Twenty-five students took the course.

POOL CARBONS

Edited by

The Showman

SOME managers don't make the best of their window displays. They get the co-operation of local tradespeople, and then for some reason or another don't make full use of their help.

It is not sufficient to place a few bills or stills in a shop window together with the shopkeeper's usual display of goods.

This usually causes an ugly contrast of ideas. It leaves the passer-by quite unmoved either by your publicity or the shopkeeper's display.

Generally I don't think war conditions have improved our window displays. They should have been improved. With restricted paper for posters and a lack of Press space, the shop window can be made a number one asset.

How?

There should be some kind of link between the film publicity and the tradesman's goods. For musical films it is easy to tie-up with radio dealers, but other films set a more difficult problem. Nevertheless, that link should be made. It should be natural enough not to cause a passer-by to "raise an eyebrow"—or smile!

Play on the similarity of words; but don't play with words to the extent of announcing a serious film too flippantly.

Have a poster next to an attractive piece of furniture reading: "We regret '*You Can't Take It With You*' but we can have it sent to your address." Then tie-up with a film title.

Don't miss this kind of opportunity if it is in keeping with the type of film: but be very careful when exploiting a film like "The Grapes of Wrath," "Song of Bernadette" or "Henry V."

Try intelligent window tie-ups. Think out your ideas. Don't just say: "Oh, these odd stills and that poster will cover it." Be original. Be tasteful. You'll find it worth while.

*

I SHALL be writing a lot about goodwill during the next few weeks.

Why?

Because the showman is going to need public goodwill in the years that lie ahead, probably more than he has ever done in the past. Shifting populations have deprived showmen of local goodwill in some parts of the country. That local interest will have to be regained.

Goodwill is hard to make—it is no easy problem to convince the passer-by that he "likes" your kinema. But it is a very easy thing to lose.

Look at what H. Johnson has done at Beeston to create goodwill. P. A. Fowler is also helping to create goodwill at the Trocadero, Elephant and Castle, by means of his monthly programme magazine.

*

Star Campaign

A PUBLICITY campaign to give British stars the biggest build-up ever contemplated in this country has been initiated by Maurice Ostrer, executive producer of Gainsborough.

It has been extended to include all stars within the Rank organisation.

This campaign, which is now in operation in London, takes the form of advertisement panels exhibited in 6,000 London 'buses, and means that Gainsborough stars will look down on the public on which ever route they travel.

This foyer display for SOMETHING FOR THE BOYS (20th-Fox), was devised by F. C. Iverson at the Woking Odeon

The general public is to be made "star-conscious" with resulting benefits to the Trade.

The panels include a new portrait of each star, together with a slogan describing their personalities and a list of their latest successes. The scheme allows for six changes in the copy for each star to be made over a period of a year if this is considered desirable.

The London campaign is only a beginning of a vast national scheme.

It is proposed to extend the advertising boost for the stars to all big provincial cities.

The basic idea of such methods of advertising is by no means new; it is through the medium of hoardings and transport advertising that many businesses have been built up during the century. What *is* new about the scheme is that it is the first time any attempt has been made in this country to make British stars nationally famous.

*

THE scheme is a development of Maurice Ostrer's policy of making British stars known. Phyllis Calvert, Margaret Lockwood, Stewart Granger, Patricia Roc, Anne Crawford and Jean Kent have all been groomed and made into front-rank players by Ostrer since the war. The first three are the most popular British stars to-day and in many places in the country out-rank American favourites as box-office winners.

Carefully timed to be displayed when a new Gainsborough film is about to be presented, these 'bus advertisements

Get Ready, Get Set, GO!

"KINE" CONTEST STARTS TO-MORROW

TO-MORROW, Friday, June 1, the KINE. Company of Showmen's monthly competition begins, and material received from members from then on will automatically be considered for it. Each month managers all over the British Isles can enter for a prize of £5 and their efforts will also be entered for the annual prize of the KINE. Chowmanship Shield and the title of Champion Showman.

When the KINE. announced that the competition was to be re-started after a break during the war years, we had no idea that it was going to be received with such enthusiasm.

Here are a few extracts from letters forwarded by showmen which are typical of many arriving with each mail:—

"I am very pleased indeed to note in your columns that once again you are starting that excellent institution 'The Showman's Competition,' and I know that all readers will agree with me in welcoming its return. . . . I have always read your 'Showmanship' pages with the greatest of interest, and I can assure you that from now on they are going to hold for me an even added attraction. I wish you every success and shall watch with the keenest interest the development of the contest."—FRED POLLITT, EXPLOITATION MANAGER, EAGLE-LION.

"Your news of the resumption of the KINE. Shield contest should certainly get us all cracking and anxious to have a go—as they say in Lancashire. I shall be entering in June and onwards, and I hope the competition gets really stiff. That is the only way in which the best in all showmen will be brought out."—B. G. SMITH, EMPIRE, ALFRETON.

"It gives me great pleasure to read in the KINE. that you are commencing the Showmanship competition again. I am certainly going to have a go."—E. W. CROSS, KEMBLE THEATRE, HEREFORD.

"This is the first time I have had any of my displays photographed, although I have done many different displays in the past. My main reason for doing so is the starting of your competition, which has filled me with eagerness to take part."—F. C. IVERSON, ODEON, WOKING.

How can you enter the KINE. competition?

You will find the complete rules in your copy of the KINE. for May 3. In the meantime, these are the most important rules:—

Before your efforts can be entered for the monthly competitions you must be a member of the KINE. Company of Showmen. This means you must have at least six mentions in these pages during a period of 12 months. To get your Showmanship Certificate you should claim it by sending a notification to "The Showman."

All material submitted to the Showmanship pages in the usual way by members will be automatically entered for the contest.

Remember, the contest is open to circuit managers and independent managers alike. All material will be selected on its merit and originality alone. The Editor's decision must be final.

THE STARS LOOK DOWN

One of a number of posters publicising Gainsborough stars which are exhibited on 6,000 London buses. That is only a start of a nation-wide campaign.

YOUR FAVOURITE FILM STAR
Margaret Lockwood
A GAINSBOROUGH STAR
THE MAN IN GREY, LOVE STORY, A PLACE OF ONE'S OWN
I'LL BE YOUR SWEETHEART

P. A. Fowler, of the Trocadero, Elephant and Castle, which provides a good example of how a monthly programme could look. It is folded in three, making in all, six single-column pages.

Page one (red and black) bears the kinema name, price and charity plug, and a large block of Margaret Lockwood with the inset caption, "I'll Be Your Sweetheart" and "Forthcoming Attraction." The back page gives the details about the kinema, times, prices, and café, plus a list of Sunday offerings.

The first inside page gives a description of the making of "I'll Be Your Sweetheart," but no statement about its showing at the Troc. The next page is titled "Troc Tit-Bits," and consists of an informal note to patrons signed by manager Fowler, explaining why the Troc caters for summer patrons. There is also a small quiz contest on this page, six complimentary tickets being offered as prizes.

The centre inside page tabulates the month's programme, and the last page is headed Studio Gossip, a few chatty notes on current British productions.

In short, Mr. Fowler has produced a quite presentable penny magazine. His patrons enjoy reading the editorial matter, and they can't help reading about the forthcoming films!

Imitation Sea

A LARGE model of a destroyer was used by B. G. Smith at the Empire, Alfreton, to exploit "Western Approaches" (British Lion). The model was stood at an angle on a stand on the foyer floor. Sea-coloured material was draped round the model, different height show-stands placed underneath the material giving an effect of a rough sea.

Manager Smith says: "I have used this ship before, but it never fails to attract the eye." That's true; it is surprising how the public love to look at a model of anything.

A demonstration of hair styles was arranged by Paramount's exploitation department and the manager of the theatre, C. E. Stead. Local hairdressers took part in the demonstration, which was held on the stage.

Interest was aroused, and advance publicity drew attention to the display by means of special notices in hairdressing salon windows and in local newspaper and theatre vestibule.

The demonstration was introduced by Mr. Stead, and there was an appropriate running commentary by Mrs. A. J. Taft. The display was staged before a large audience, a feature of the evening being the parade of models through the auditorium, so that patrons were able to see the various "wave" styles.

Renewing Goodwill

HAVE you thought how very important public goodwill is to your theatre? Further, how many showmen have realised that the men and women returning to their town after demobilisation will need to be re-interested in their kinema and the programmes it has to offer?

H. Johnson, general manager of the Astoria, Beeston, Notts, has put into operation a good scheme to interest returned prisoners of war in the Astoria, and to make these unfortunate men feel "at home" again.

Barbara Bradford turned her cash desk into a replica of HOTEL BERLIN (Warner), at the Plaza (A.B.C.), Catford, And (below), effective cut-out display material devised by R. Butler at the Capitol (Odeon), Cardiff, for United Artists' GUEST IN THE HOUSE

two persons to our best seats and trust one of the first places you will visit will be the Astoria, where a hearty welcome awaits you.

Wishing you every success in the future.

And the result? Here is an example of a number of letters received by Mr. Johnson from P.O.W.s:—

Dear Sir,—Your very kind and much-appreciated letter of May 5 has just been forwarded to me. I would like to express my gratitude for your extremely nice thoughts, best wishes and enclosed tickets.

It is gestures such as yours that make members of H.M. Forces and also those who worked and suffered at home realise that all trials and tribulations which they have gone through have been worth while.

Both my wife and I will be looking forward to accepting your generous offer on our return to Beeston in the near future.

A good idea, one that is very much in keeping with how we all feel towards these returning men, and one that will do much to establish goodwill, not only with the P.O.W.s but with fellow-townspeople who are likely to hear of what is being done for the men.

Baby Contest

EVERY mother thinks her baby is better than her neighbour's baby. Fred Bull, manager of the Lancing Odeon, based his publicity for "Casanova Brown" (RKO) on this human failing.

He asked mothers to send photographs and particulars about their babies to the management as entries for a baby contest.

The matron of the Worthing hospital co-operated with the scheme (which, by the way, was valuable from the national health point of view), and she judged the contestants, together with the woman's representative of a local paper.

Of course, the paper gave the scheme valuable publicity, and the mothers who entered their babies in the contest were anxious to see the film in which Gary Cooper has the leading rôle as a very clumsy father.

Copying Stills

ONE cannot always be fortunate enough to have a skilled artist always at hand to execute one's own exclusive publicity ideas at short notice, but G. E. Thomas, manager of the Weybridge Odeon, is in that pleasing position.

I saw Mr. Thomas the other afternoon and he showed me some of the work his artist (C. J. Rycott) does for him. Mr. Rycott started doing poster work for Mr. Thomas some years ago, his first consignments being the usual types of hand-written posters.

But this is the latest idea.

Mr. Thomas gets a number of stills from the renters, showing scenes from a forthcoming film, and passes on these black glossy prints to his artist.

From these prints Mr. Rycott paints

should prove a great help to the managers who show their films.

First benefits will be seen immediately in the advertisements for Margaret Lockwood in connection with the showing of "A Place of One's Own" and "I'll Be Your Sweetheart"; and for Phyllis Calvert with the showing of "They Were Sisters."

It is not only the established favourites of the British screen who are participating in this campaign. Newcomers such as Michael Rennie and Dulcie Gray will benefit. Dulcie Gray, following the policy of grooming stars in the G.-B. studios, has appeared in small rôles in a number of films during the past year, including "2,000 Women," "Madonna of the Seven Moons," and "A Place of One's Own."

Now, at a time when her future may be decided by the public reaction to her first featured rôle in "They Were Sisters," this campaign comes along, timed to give her valuable backing.

Michael Rennie, Maurice Ostrer's 1944 discovery, who was featured opposite Margaret Lockwood in "I'll Be Your Sweetheart," will also get this backing for his initial appearance as a Gainsborough contract star.

Troc. Tit-Bits

PROGRAMMES, issued monthly and sold in aid of some charity, can be a valuable asset to the enterprising manager, but so many of them are apt to fill two leaves with local advertisements, print the kinema's name on the third, tabulate a list of films with showing dates on the fourth . . . and leave a few neat piles of the programmes by a collecting box in the foyer and hope for the best.

It won't do!

Make the best of the limited-size programme. I've just received one from

He has sent a copy of this letter to every P.O.W. who has returned to Beeston:—

Dear Sir,—The directors join me in welcoming you on your release from the miseries and hardships which you have endured with so much patience and courage whilst a prisoner of war.

I enclose a complimentary ticket for

W.A.V.E.S. Hats

HAIR styles were exploited to advertise "Here Come the WAVES" (Paramount) when it was shown at the North Finchley Odeon.

The Showman On:

FOR MUSIC FANS : AN IDEA FOR "BLITHE SPIRIT" : STAIR WORK

large water-colour enlargements—and very nice they look, too. The facial detail is excellent, and he has shown considerable talent in his choice of colours.

The paintings (and there are about three each week) are displayed in illuminated alcoves at either side of the pay-box.

The patrons, Mr. Thomas tells me, take a keen interest in these exhibits and often comment on their merits.

The Right Second

FOR "Thirty Seconds Over Tokyo" (M-G-M), W. J. Joy, of the Ritz (A.B.C.), Gateshead, had a useful shop-window display with a local watch-maker—"Have your watch overhauled here and be in time to see 'Thirty Seconds Over Tokyo' at the Ritz."

In his foyer he had a large second-hand put up, the "30 seconds" being clearly marked. The proscenium round the model bore title and star names, and it was made from old material.

The Hungry Guest

GENERAL MANAGER of the Capitol, Cardiff, R. Butler, has been setting showmen a good example—he doesn't intend to win his Showmanship Certificate with six mentions in a year, but he organises so many commendable stunts that he appears in these columns almost weekly.

His latest idea is for a window display for "Guest in the House" (U.A.). This took the form of a display of groceries with a large three-wing display card in the background. This card read: "For your 'Guest in the House' try Marks and Spencer's provisions, cooked meats, etc.

The centre wing bore theatre publicity for the film.

Daughter Helps

WHEN manager Jimmy Lynton, of the Gaumont Palace, Swindon, took collections for the Red Cross P.o.W. Fund, his actress daughter, Jenefee Tordiffe, visited the theatre and made an appeal on behalf of the fund. Miss Tordiffe, who has played before the King, had a good reception from the audience.

Mr. Lynton put up a scene in the foyer showing a prisoner-of-war behind barbed wire receiving Red Cross parcels. Every evening on the stage members of the St. John Ambulance Corps gave demonstrations of first-aid, together with a running commentary.

The Tactful Negative

"IT'S unwise to tell people they can't do a thing" is one of the *obiter dicta* of manager Eric C. Chisman, of the Kensington Odeon. "Far better to suggest an alternative they *can* do," he says.

For instance, he has separated his tea lounge from his restaurant to make clearing up easier for the limited available staff.

Instead of putting up a notice, "Closed," when the restaurant is not in use, he has a more persuasive board, with a notice suggesting: "Take your tea in the lounge to the left," with an arrow pointing that way.

This brings in folk who might go away if faced with merely a "Closed" notice.

Rising Spirit

WHEN looking for a novel way of advertising the G.F.D. film, "Blithe Spirit," H. G. Smith, Louis Gower's assistant at the Kensal Rise Odeon, had an idea out of which he managed to devise an advertisement at very little cost or trouble.

In the theatre was an old C.D. suit which he stuffed with odds and ends to make a human dummy. The head was a cut-out from an old renter's poster on which he put a tin helmet.

In one of the figure's hands he fastened a bottle, to which was added an electric light, and in the other hand a flag on a pole. A stirrup pump was wound round the figure, and the whole was then stood on the parapet of the building above the roof line, where it could be seen from a great distance away.

Below this a 6 ft. by 3 ft. poster was suspended, bearing the message: "Fire Watching! The conscientious Englishman with the 'Blithe Spirit.'"

Simple—but a model ship never fails to attract attention. Display by B. G. Smith at the Empire, Alfreton, for WESTERN APPROACHES (British Lion), and (below) how to make use of empty shop windows. These two ideas by J. A. Campbell of the Bury Odeon, interest both adult and juvenile patrons

They Go in Bunches

"ACCIDENTS and incidents," remarks one of my showman friends, "go in cycles." One day an old lady coming out of the auditorium will fall down the steps and hurt herself. The same day—or the next—someone else will catch his or her clothing on a protruding nail or put an arm through a glass panel.

Then for weeks or months nothing else happens!

What is this jinx?

On the Stairs

HERE'S an old dodge which is not used so often these days. Wood Saunders used the stairs leading to the circle at the Mile End Empire (A.B.C.) as advertising sites.

The fronts of the steps had been decorated with white strips, with red letters forming messages, such as "Hotel Berlin—the sensation film of 1945—Warner Brothers again—Monday, May 14—for six days."

As the stairs are a straight run and all face the entrance doors, this advance notice was read by nearly every patron entering the building.

For Music Fans

MANY industrial districts in the Metropolitan area have suffered severely from enemy action, and it is difficult for the showman who wants to co-operate with a local trader in an advertising campaign to find one whose premises are sufficiently intact to make it worth while.

E. W. Herbert, of the Stratford Broadway, found himself in this kind of position, but has made a standing arrangement with the friendly manager of a large stores, one of the few firms with relatively undamaged premises, whereby he advises the showman of any musical films he has coming to his hall.

The store then orders sheet music and records of the song hits from the production, and with these, supplemented by publicity material provided by Mr. Herbert, makes a display

PATERSON'S (GLASGOW) LIMITED
THEATRE FURNISHERS
REPAIRS
STOCKS OF MATERIALS STILL AVAILABLE
ESTIMATES
79 HOWARD ST. GLASGOW, C.1
CENTRAL 5269

STABLEFORD All-Metal SCREENS
FINEST LIGHT and SOUND
See and hear it at the Empire, Leicester Sq., the Odeon Theatre and the Leicester Sq. Th., W.C.2
STABLEFORD ALL-METAL SCREENS LIMITED
1, STEBBING ST., LONDON, W.11
'Phone: Park 7682

Let's See? STRIPLITE LAMPS
for your
DISPLAY CABINETS
INTERNALITE SIGNS
ELECTRIC CLOCKS
221 mm. and 284 mm. lengths in stock. DELIVERY BY RETURN
ALSO
ELECTRIC LAMPS in all wattages for every lighting purpose.
Clear — Pearl — Colour-sprayed.
THE PROVINCIAL CINEMATOGRAPH TRADING CO.
17, Wellington Street, Leeds 1.
Telephone: Leeds 26692. Telegrams: Electrd, Leeds.

J. ROWLAND SALES LTD.
WANTED
SMALL CINEMAS IN KEY CITIES OF THE UNITED KINGDOM
GOOD PRICES PAID AND IMMEDIATE DECISIONS.
Write in confidence to:
THE PURCHASING AGENTS: J. ROWLAND SALES LTD.
Cinema and Theatre Estate Agents,
FARADAY HOUSE, 8-10, CHARING CROSS RD., LONDON, W.C.2.
Tel. Nos.: TEM. 9710 & 9719.

MUSIC AND MUSICIANS

I WONDER if there is any truth in the suggestion made to me the other day by an organist that there is a tendency in some quarters on kinemanagers to deny these comparable performers the enthusiastic co-operation they deserve? I hope not.

According to my informant, some managers take the line that the organist is "just someone to fill in the gap between the films" and does not need any kind of boosting or support. They let the technical staff provide him with screen, stage and lighting effects, but make no attempt to build up the personality and skill of the musician as an asset to the show.

This is very wrong. An organist is usually a highly paid artist, and it is a waste of resources to leave him to struggle along on his own without reasonable backing.

Few musicians have a sufficiently strong personality to make reputations without the aid of a little showmanship by the man responsible for that part of the entertainment.

It is beyond question that where loyal and enthusiastic collaboration exists between organist, manager and projection staff (even though the latter two classes may have little or no technical knowledge of music) the organ interludes are 100 per cent. better as entertainment than those where reasonable co-operation is lacking.

I hope I shall hear of no further evidence of this stupid attitude on the part of exhibitors.

It's not only silly; it's bad for business!

★

Kilburn's Cavalcade

THE spectacle staged by Maurice Cheepen at the Kilburn State the week after VE-Day to mark the return of peace to Europe deserves more than the space usually allotted to such shows. In the first place, it was a co-operative effort in every sense of the word, and was presented, varied slightly, at the State's sister halls, the Trocadero, Elephant and Castle, and the Edmonton Regal.

Secondly, probably because the planning of the show was a joint effort by all the managers and organists of the G.-B. supers, it proved an outstanding effort.

Using Everything

EVERYTHING went slickly. The slide effects faded as if by clockwork; the visions appeared and went without a hitch; the commentators spoke their words competently and without bombast, and throughout the whole show Rudy Lewis, at the organ, supplied an unobtrusive, but essential, musical accompaniment.

Mr. Cheepen told me that, besides the Services who took part in the final tableau, all sections of his staff were actively represented in the show, the cameo parts being taken by an usherette, assistant electrician, fireman and page-boy, while they also did all the necessary scene-shifting between their acts.

★

New Resident at Finsbury Odeon

C. BURT RITTER, recently appointed resident organist at the Finsbury Park Odeon-Astoria, has been playing organs since he was in his 'teens, although his experience of theatre instruments goes back only seven years.

C. BURT RITTER

He was trained at the Guildhall School of Music.

After five years with A.B.C. in and around London, he was appointed organist-assistant manager at the Troxy, Stepney, where he worked under P. G. Allender Fryer.

After a year there he moved to the Edmonton Regal, and six months later went to the Nottingham Odeon. That was two years ago.

Although he has an extensive library of "stock" interludes of the usual type, he believes in being topical as far as possible, and plays up to a current film whenever he can.

For instance, as a boost for "Here Comes the Waves" (Paramount) he decided to work out a musical biography of Betty Hutton.

After consulting the *Picturegoer* library for details of Betty's history and past successes, he was able to compile an interesting set of pieces from which to pick excerpts—such items as "The Fleet's In"

★

Musical Murder

HOW difficult is the task of the competent organist engaged to play in a large kinema in a working-class district! I recalled to an organist who plays in such a hall that one of his predecessors, who, in an unguarded moment had uttered an indiscreet word in response to cat-calls from the "gods" (who nowadays are in the pit), received rough treatment and lost prestige as a public entertainer.

My colleague remembered the incident and remarked: "You have to play to the 'yobs' here. It's no good answering them back, or trying to elevate their musical tastes. They come to be amused and expect value for their money. Musical qualities mean nothing to them. All they want are tunes they know and can sing. It's no good opposing them: you have to keep in favour with them. Two 'hooligans' can ruin your show. I know that well, for it happened to me once."

THE CONSOLE.

JOHN REYNDERS makes these

MUSICAL SUGGESTIONS FOR JUNE 18 RELEASES

SUDAN (G.F.D.)

CERT. A. Length 6,788 ft. Reg. No. ——. Reviewed in KINE. May 10, 1945.
STARS.—Maria Montez, Jon Hall.
ATMOSPHERE.—Eastern fantasy of "Arabian Nights" type—princess, gallant lover, wicked ruler, and happy ending. In colour.
ORGAN.—"Ballet Egyptien, No. 3," Luigini (Boosey-Hawkes).
NON-SYNC.—As organ. H.M.V. B.3655-6, No. 3, played by Marek Weber's Orchestra.

HOLLYWOOD CANTEEN (Warner)

CERT U. Length 11,263 ft. Reg. No. F.7970. Reviewed in KINE. February 8, 1945.
STARS.—All-star cast.
ATMOSPHERE.—Sentimental story is patterned on popular "Stage-Door Canteen" lines, illustrating the good time had by a couple of war-scarred buddies at Hollywood's famous "good pull-up for men in uniform," run voluntarily by Bette Davis and a lot of top-liners.
ORGAN.—"This is the Army, Mister Jones," by Irving Berlin, published by Chappell's.
NON-SYNC.—Same as organ on H.M.V. B.9355 (with vocal).

BOWERY CHAMPS (Pathé)

CERT. A. Length 5,573. Reg. No. F.8120. Reviewed in KINE. March 22, 1945.
STARS.—East End Kids.
ATMOSPHERE.—Rousing East Side comedy-crime melodrama. Tough kids getting plenty of laughs by murdering the English language.
ORGAN.—"Ac-Cent-Tchu-Ate the Positive." Published by Chappels.
NON-SYNC.—As organ, played by Geraldo and his Orchestra on Parlophone F.2069 (with vocal).

MORGAN'S SLIDES LTD.
still at
309, Gray's Inn Rd., London,
'Phone: TERminus 2536/7. W.C.1.
IF addresses are ready—IF.

STURGEON-ACME
PROJECTOR ARC LAMPS
with Automatic Feed.
The arc lamp you will eventually install.
A.C. INDUCTOR SETS
Manufactured and distributed by
CINESALES LIMITED
49, FRITH STREET, LONDON, W.1
Telephone: GERrard 5457

DUNLOP
MAKERS OF HISTORY IN RUBBER
. . . also Makers of History in COMFORT!
The war period has proved our claim that Dunlopillo is supremely comfortable, definitely hygienic, trouble free and long lasting. (Present production is limited to a few lines essential to the war effort.)

DUNLOPILLO
LATEX FOAM CUSHIONING
DUNLOP RUBBER COMPANY LIMITED, CAMBRIDGE STREET, MANCHESTER
45/DP/8a

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Thur., May 31	2.30 p.m.	Palace	Experiment Perilous	RKO-Radio	Hedy Lamarr	
,, ,, 31	10.30 a.m. & 2.30 p.m.	Own Theatre	Waterloo Bridge	M-G-M	Vivien Leigh	
,, ,, 31	10.30 a.m.	Crown Theatre	Mesquite Buckaroo	Premier	Bob Steele	
,, ,, 31	10.30 a.m.	Crown Theatre	Riders of the Sage	Premier	Bob Steele	
,, ,, 31	10.30 a.m. & 2.30 p.m.	Century Theatre	The Last Gangster	20th Century-Fox	Preston Foster	
Fri., June 1	10.30 a.m.	Odeon	It's a Pleasure	RKO-Radio	Sonja Henie	
,, ,, 1	11 a.m.	Studio One	The Man with the Magnetic Eyes	British Foundation Pictures.	———	
,, ,, 1	2.30 p.m.	G.B. Theatre	Raffles	New Realm	———	
Mon., ,, 4	10.30 a.m.	Century Theatre	The Bullfighters	20th Century-Fox	———	
Tues., ,, 5	10.45 a.m.	Studio One	Land of the Springbok	Ambassador	———	
,, ,, 5	10.45 a.m.	Studio One	Camera Reflections	Ambassador	———	
,, ,, 5	10.30 a.m.	Private Theatre	Song of the Sarong	G.F.D.	Nancy Kelly	
,, ,, 5	10.30 a.m.	Private Theatre	Egg Cracker Suite	G.F.D.	———	
,, ,, 5	2.30 p.m.	Own Theatre	One Against Seven	Columbia	———	
Wed., ,, 6	10.30 a.m.	Studio One	What a Blonde	RKO-Radio	———	
Thur., ,, 7	10.45 a.m.	Studio One	29, Acacia Avenue	Columbia	Gordon Harker	
,, ,, 7	10.45 a.m.	Studio One	Peekoolyar Sitcheeayshun	Columbia	———	
Fri., ,, 8	10.30 a.m.	Studio One	Roughly Speaking	Warner	———	
		BIRMINGHAM.				
Tues., June 5	10.30 a.m.	Futurist	Adventures of Kitty O'Day	Pathe	Jean Parker	
,, ,, 5	10.30 a.m.	Forum	Experiment Perilous	RKO-Radio	Hedy Lamarr	
Wed., ,, 6	10.30 a.m.	Scala	Alaska	Pathe	Kent Taylor	
Thur., ,, 7	10.30 a.m.	Futurist	Crazy Knights	Pathe	Billy Gilbert	
,, ,, 7	10.30 a.m.	Scala	Affairs of Susan	Paramount	Joan Fontaine	
Fri., ,, 8	10.30 a.m.	Scala	The House of Fear	G.F.D	Basil Rathbone	
		CARDIFF.				
Tues., June 5	11 a.m.	Park Hall	Alaska	Pathe	Kent Taylor	
,, ,, 5	10.45 a.m.	Odeon	Incendiary Blonde	Paramount	Betty Hutton	
,, ,, 5	10.45 a.m.	Capitol	Waterloo Bridge	M-G-M	Vivien Leigh	
,, ,, 5	10.30 a.m.	Empire	Experiment Perilous	RKO-Radio	Hedy Lamarr	
Wed., ,, 6	11 a.m.	Park Hall	Crazy Knights	Pathe	Billy Gilbert	
,, ,, 6	10.45 a.m.	Odeon	Affairs of Susan	Paramount	Joan Fontaine	
Fri., ,, 8	11 a.m.	Empire	A Man Called Sullivan	United Artists	Greg McClure	
,, ,, 8	10.45 a.m.	Odeon	The House of Fear	G.F.D.	Basil Rathbone	
,, ,, 8	11 a.m.	Park Hall	The Right to Live	Pathe	Gale Storm	
		GLASGOW.				
Tues., June 5	10.50 a.m.	Playhouse	Alaska	Pathe	Kent Taylor	
,, ,, 5	10.45 a.m.	Cosmo	Affairs of Susan	Paramount	Joan Fontaine	
,, ,, 5	10.30 a.m.	Picture House	Experiment Perilous	RKO-Radio	Hedy Lamarr	
Wed., ,, 6	11 a.m.	Green's Playhouse	She's a Sweetheart	Columbia	Jane Frazee	
,, ,, 6	10.50 a.m.	La Scala	Crazy Knights	Pathe	Billy Gilbert	
,, ,, 6	10.45 a.m.	Cosmo	Scared Stiff	Paramount	Jack Haley	
Thur., ,, 7	11 a.m.	Green's Playhouse	Eadie Was a Lady	Columbia	Ann Miller	
,, ,, 7	10.45 a.m.	La Scala	The House of Fear	G.F.D.	Basil Rathbone	
,, ,, 7	10.50 a.m.	Regal	The Right to Live	Pathe	Gale Storm	
,, ,, 7	11 a.m.	Own Theatre	The Last Gangster	20th Century-Fox	Preston Foster	
		LEEDS.				
Tues., June 5	10.30 a.m.	Ritz	Alaska	Pathe	Kent Taylor	
,, ,, 5	10.30 a.m.	Tower	Affairs of Susan	Paramount	Joan Fontaine	
Wed., ,, 6	10.45 a.m.	Tower	She's a Sweetheart	Columbia	Jane Frazee	
,, ,, 6	10.30 a.m.	Ritz	Crazy Knights	Pathe	Billy Gilbert	
,, ,, 6	10.30 a.m.	Tatler	Scared Stiff	Paramount	Jack Haley	
Thur., ,, 7	10.45 a.m.	Tatler	The House of Fear	G.F.D.	Basil Rathbone	
,, ,, 7	10.30 a.m.	Ritz	The Right to Live	Pathe	Gale Storm	
,, ,, 7	10.30 a.m.	Tower	Waterloo Bridge	M-G-M	Vivien Leigh	
Fri., ,, 8	10.30 a.m.	Tower	The Last Gangster	20th Century-Fox	Preston Foster	
		LIVERPOOL.				
Tues., June 5	10.45 a.m.	Scala	Alaska	Pathe	Kent Taylor	
,, ,, 5	10.45 a.m.	Majestic	Affairs of Susan	Paramount	Joan Fontaine	
,, ,, 5	11 a.m.	Own Theatre	The Last Gangster	20th Century-Fox	Preston Foster	
,, ,, 5	10.30 a.m.	Forum	Experiment Perilous	RKO-Radio	Hedy Lamarr	
Wed., ,, 6	10.45 a.m.	Futurist	She's a Sweetheart	Columbia	Jane Frazee	
,, ,, 6	10.45 a.m.	Palais de Luxe	Crazy Knights	Pathe	Billy Gilbert	
,, ,, 6	10.45 a.m.	Scala	Scared Stiff	Paramount	Jack Haley	
Thur., ,, 7	10.45 a.m.	Futurist	Eadie Was a Lady	Columbia	Ann Miller	
,, ,, 7	10.45 a.m.	Majestic	The Right to Live	Pathe	Gale Storm	
Fri., ,, 8	10.45 a.m.	Futurist	A Man Called Sullivan	United Artists	Greg McClure	
		MANCHESTER.				
Tues., June 5	10.45 a.m.	New Oxford	She's a Sweetheart	Columbia	Jane Frazee	
,, ,, 5	10.45 a.m.	Market St. P.H.	Alaska	Pathe	Kent Taylor	
,, ,, 5	10.45 a.m.	Theatre Royal	Affairs of Susan	Paramount	Joan Fontaine	
,, ,, 5	10.30 a.m.	Gaumont	Experiment Perilous	RKO-Radio	Hedy Lamarr	
Wed., ,, 6	10.45 a.m.	New Oxford	Eadie Was a Lady	Columbia	Ann Miller	
,, ,, 6	10.45 a.m.	Gaiety	Crazy Knights	Pathe	Billy Gilbert	
,, ,, 6	10.45 a.m.	Theatre Royal	Scared Stiff	Paramount	Jack Haley	
,, ,, 6	10.45 a.m.	Market St. P.H.	Waterloo Bridge	M-G-M	Vivien Leigh	
Thur., ,, 7	10.45 a.m.	Gaiety	The House of Fear	G.F.D.	Basil Rathbone	
,, ,, 7	10.45 a.m.	Theatre Royal	The Right to Live	Pathe	Gale Storm	
,, ,, 7	10.45 a.m.	Oxford St. P.H.	The Last Gangster	20th Century-Fox	Preston Foster	
Fri., ,, 8	10.45 a.m.	Gaumont	A Man Called Sullivan	United Artists	Greg McClure	
,, ,, 8	10.45 a.m.	Gaiety	Partners of the Trail	Pathe	Johnny Mack Brown	
		NEWCASTLE.				
Tues., June 5	10.45 a.m.	Stoll	Alaska	Pathe	Kent Taylor	
,, ,, 5	10.30 a.m.	Essoldo	Affairs of Susan	Paramount	Joan Fontaine	
,, ,, 5	10.45 a.m.	Grainger	The Last Gangster	20th Century-Fox	Preston Foster	
,, ,, 5	10.30 a.m	Haymarket	Experiment Perilous	RKO-Radio	Hedy Lamarr	
Wed., ,, 6	10.45 a.m.	Stoll	Crazy Knights	Pathe	Billy Gilbert	
,, ,, 6	10.30 a.m.	Essoldo	Scared Stiff	Paramount	Jack Haley	
,, ,, 6	10.45 a.m.	Grainger	Waterloo Bridge	M-G-M	Vivien Leigh	
Thur., ,, 7	10.45 a.m.	Essoldo	She's a Sweetheart	Columbia	Jane Frazee	
,, ,, 7	10.45 a.m.	Stoll	The Right to Live	Pathe	Gale Storm	
Fri., ,, 8	10.30 a.m.	Stoll	The Fifth Chair	United Artists	Fred Allen	
		NOTTINGHAM.				
Tues., June 5	10.30 a.m.	Scala	Salty O'Rourke	Paramount	Alan Ladd	
,, ,, 5	10.30 a.m.	Carlton	Waterloo Bridge	M-G-M	Vivien Leigh	
,, ,, 5	10.30 a.m.	Elite	Betrayal from the East	RKO-Radio	———	
Wed., ,, 6	10.30 a.m.	Carlton	Experiment Perilous	RKO-Radio	Hedy Lamarr	
		SHEFFIELD.				
Tues., June 5	10.40 a.m.	Cinema House	Alaska	Pathe	Kent Taylor	
,, ,, 5	10.30 a.m.	Union St. P.H.	Salty O'Rourke	Paramount	Alan Ladd	
,, ,, 5	10.30 a.m.	Hippodrome	Betrayal from the East	RKO-Radio	———	
Wed., ,, 6	10.40 a.m.	Cinema House	Crazy Knights	Pathe	Billy Gilbert	
,, ,, 6	10.30 a.m.	Union St. P.H.	High Powered	Paramount	Robert Lowery	
Thur., ,, 7	10.30 a.m.	Union St. P.H.	The Last Gangster	20th Century-Fox	Preston Foster	
,, ,, 7	10.40 a.m.	Cinema House	The Right to Live	Pathe	Gale Storm	

SITUAT NS VACANT

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EMERY diately s anship an or kinema. Apply, Ge ilsden, Kei erience, w alary requir

MANAGER Managers offe ood salary; l ull details and ., Box 762, Kinematograph Weekly.

WANTED immediately, Manager or Manageress for small kinema, Devon seaside town; no Sundays.—Parties, and salary to Secretary, 18, Cecil Road, Paignton.

MANAGER required for comfortable kinema in West; small circuit; state salary, age, references, in first letter.—W., Box 729, Kinematograph Weekly.

WANTED IMMEDIATELY, CHIEF OPERATOR; PERMANENT POSITION FOR SMART SEASIDE TOWN; W.E., KALEE.—APPLY, N., BOX 745, KINEMATOGRAPH WEEKLY.

CHIEF Projectionist wanted for small hall West of England; no matinées; comfortable job; permanent. State wages, etc.—Mott, Cinema, Malmesbury.

WANTED, CHIEF OPERATOR FOR THE PALACE CINEMA, DEVIZES; PERMANENCY. — WRITE, STATING WAGES REQUIRED, AND ENCLOSING REFERENCES, ETC., TO VALE CINEMAS (DEVIZES), LTD., BARCLAY'S BANK, CHAMBERS, PEWSEY, WILTS.

PROJECTIONIST wanted; comfortable permanency offered for useful man; modern kinema, in country town; could arrange for wife as Second if desired; house available.—Particulars, Rutland Cinema, Uppingham, Rutland.

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RELIEF hief Operator required for June 11, o week, Yorkshire holiday resort.—L., ox 753, Kinematograph Weekly.

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WANTED immediately, Operator-Electrician; omfortable permanency useful ma pply, with details and alary, G al Manager, Exmouth Cinemas. R , Exmouth.

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SITU TIONS WANTED

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MESSRS.

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AT

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MANAGER at liberty; 30 years' experience (projection, booking, publicity); age 44; go anywhere; would entertain partnership.—H., Box 750, Kinematograph Weekly.

MANAGER desires change; independent or small circuit preferred, where services backed up by long experience would be appreciated; first-class offers only considered.—T., Box 761, Kinematograph Weekly.

SHOWMAN-MANAGER, life experience, used to independent or circuit, publicity expert, smart appearance, would like change in the South; small kinema; no matinées; salary secondary if position congenial.—M., Box 754, Kinematograph Weekly.

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CHIEF Operator (31) desires change where advancement may be obtained; 15 years' experience, W.E. and RCA; ten years first house, five years in present; Scotland preferable.—K., Box 752, Kinematograph Weekly.

CHIEF Projectionist, possessing a good general technical knowledge, desires a post with firm supplying kinema equipment, or post in studio; first-class references.—O., Box 756, Kinematograph Weekly.

CHIEF Projectionist, Assistant Manager, well recommended, desires a post where reliability, integrity and ability are first essentials.—P., Box 757, Kinematograph Weekly.

TO Film Companies. — Ex-Theatre 'Cellist, interested in films, has written and collected a vast amount of interesting and varied screen material.—Further particulars, Fred Whitaker, 55, Castle Road, Scarborough, Yorks. I am on military service, so please excuse a delayed reply.)

CHIEF desires change; 19 years' experience, Kalee, Simplex, BTH Projectors, Kalee, B.T.H., Peerless, Magnarc, W.E., B.T.H., A.W.H. sound; wages £7. —Write, R., Box 759, Kinematograph Weekly.

ENGINEER, 15 YEARS' EXPERIENCE, SOUND AND PROJECTION EQUIPMENT, SUPERVISION, INSTALLATION, MAINTENANCE AND REPAIRS, PREVIOUS ELECTRICAL ENGINEERING TRAINING, DESIRES CHANGE, RESPONSIBLE POST.—N., BOX 755, KINEMATOGRAUH WEEKLY.

POPULAR Young Organist, direct from West End, free for engagements Sundays, West and South Midlands.—J., Box 751, Kinematograph Weekly.

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MOY 35-mm. Kine Cameras wanted urgently; price no object; cash on delivery; with or without lens. Also prepared to purchase Studio Dolly Camera Stands.—B., Box 734, Kinematograph Weekly.

FOR Sale, Hewittic Rectifier for two 25-amp. arcs; control panel for same, with meters, resistances and switches, and pair of L.I. Mirror Arcs (one with slide attachment); all in perfect condition and had little use.—Savoy Cinema, Shaftesbury, Dorset.

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SUSSEX.—Mobile travelling Kinema (3 small halls), complete with up-to-date, modern talkie equipment (valued £1,250), producing net income about £1,000 p.a.; excellent proposition; price £2,500 complete. Further details to principals only. —O., Box 746, Kinematograph Weekly.

KINEMA For Sale.—500-seater, Freehold, in the main street of a busy populated Midland industrial town, doing excellent business and good profits; price £11,000. Full particulars principals only; no agents.—Lancaster, King and Co., Accountants, Queen's College, Paradise Street, Birmingham.

CINEMA offer.—Private owner, retiring, would consider £25,000; should show under professional management at least 10 per cent.; seaside; modern 500-seater; grand Freehold solo position; always done good business; first firm offer will get same. — S., Box 760, Kinematograph Weekly.

FOR Sale, Kyrle Cinema, at inland resort, Ross-on-Wye; goodwill, etc., and Freehold of premises.—Apply either to Miss D. I. Dekins, 29, Gloucester Road, Ross-on-Wye, or J. Allan Williams, 17, Gloucester Road, Ross-on-Wye.

KINEMAS WANTED

TO Agents, Film Salesmen, etc.—Have you, or do you know of a Kinema that is closed, without seats or equipment, etc., in Southern England, for sale or to let? Usual commission.—Details to Holdings, Ltd., 32, York Road, Battersea, S.W.11.

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RE that Post-war Job.—Will Studio or Kinema Personnel (Technical, Secretarial, Administrative, Production, Scenario Dept., Catering, etc.) register at the Geoffrey Benstead Agency, 122, Wardour Street, London, W.1.?—'Phone Gerrard 7041/8110. Licensed annually by the L.C.C.

PATENTS

THE Proprietors of British Patent No. 535,812 for "Colour Kinematography" desires to enter into negotiations with a Firm or Firms for the sale of the patent, or for the grant of licences thereunder. —Further particulars may be obtained from Marks and Clerk, 57 and 58, Lincoln's Inn Fields, London, W.C.2.

PHOTOGRAPHY

PHOTOGRAPHY for Press Publicity and Advertising.—Studio House, 8, Berwick Street, London, W.1. Gerrard 7184.

(Many advertisements unavoidably held over.)

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May 31, 1945

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Thur., May 31	2.30 p.m.	Palace	Experiment Perilous	RKO-Radio	Hedy Lamarr	
,, ,, 31	10.30 a.m. & 2.30 p.m.	Own Theatre	Waterloo Bridge	M-G-M	Vivien Leigh	
,, ,, 31	10.30 a.m.	Crown Theatre	Mesquite Buckaroo	Premier	Bob Steele	
,, ,, 31	10.30 a.m.	Crown Theatre	Riders of the Sage	Premier	Bob Steele	
,, ,, 31	10.30 a.m. & 2.30 p.m.	Century Theatre	The Last Gangster	20th Century-Fox	Preston Foster	
Fri., June 1	10.30 a.m.	Odeon	It's a Pleasure	RKO-Radio	Sonja Henie	
,, ,, 1	11 a.m.	Studio One	The Man with the Magnetic Eyes	British Foundation Pictures.	———	
,, ,, 1	2.30 p.m.	G.B. Theatre	Raffles	New Realm	———	
Mon., ,, 4	10.30 a.m.	Century Theatre	The Bullfighters	20th Century-Fox	———	
Tues., ,, 5	10.45 a.m.	Studio One	Land of the Springbok	Ambassador	———	
,, ,, 5	10.45 a.m.	Studio One	Camera Reflections	Ambassador	———	
,, ,, 5	10.30 a.m.	Private Theatre	Song of the Sarong	G.F.D.	Nancy Kelly	
,, ,, 5	10.30 a.m.	Private Theatre	Egg Cracker Suite	G.F.D.	———	
,, ,, 5	2.30 p.m.	Own Theatre	One Against Seven	Columbia	———	
Wed., ,, 6	10.30 a.m.	Studio One	What a Blonde	RKO-Radio	———	
Thur., ,, 7	10.45 a.m.	Studio One	29, Acacia Avenue	Columbia	Gordon Harker	
,, ,, 7	10.45 a.m.	Studio One	Peekoolyar Sitcheeayshun	Columbia	———	
Fri., ,, 8	10.30 a.m.	Studio One	Roughly Speaking	Warner	———	
		BIRMINGHAM.				
Tues., June 5	10.30 a.m.	Futurist	Adventures of Kitty O'Day	Pathe	Jean Parker	
,, ,, 5	10.30 a.m.	Forum	Experiment Perilous	RKO-Radio	Hedy Lamarr	
Wed., ,, 6	10.30 a.m.	Scala	Alaska	Pathe	Kent Taylor	
Thur., ,, 7	10.30 a.m.	Futurist	Crazy Knights	Pathe	Billy Gilbert	
,, ,, 7	10.30 a.m.	Scala	Affairs of Susan	Paramount	Joan Fontaine	
Fri., ,, 8	10.30 a.m.	Scala	The House of Fear	G.F.D	Basil Rathbone	
		CARDIFF.				
Tues., June 5	11 a.m.	Park Hall	Alaska	Pathe	Kent Taylor	
,, ,, 5	10.45 a.m.	Odeon	Incendiary Blonde	Paramount	Betty Hutton	
,, ,, 5	10.45 a.m.	Capitol	Waterloo Bridge	M-G-M	Vivien Leigh	
,, ,, 5	10.30 a.m.	Empire	Experiment Perilous	RKO-Radio	Hedy Lamarr	
Wed., ,, 6	11 a.m.	Park Hall	Crazy Knights	Pathe	Billy Gilbert	
,, ,, 6	10.45 a.m.	Odeon	Affairs of Susan	Paramount	Joan Fontaine	
Fri., ,, 8	11 a.m.	Empire	A Man Called Sullivan	United Artists	Greg McClure	
,, ,, 8	10.45 a.m.	Odeon	The House of Fear	G.F.D.	Basil Rathbone	
,, ,, 8	11 a.m.	Park Hall	The Right to Live	Pathe	Gale Storm	
		GLASGOW.				
Tues., June 5	10.50 a.m.	Playhouse	Alaska	Pathe	Kent Taylor	
,, ,, 5	10.45 a.m.	Cosmo	Affairs of Susan	Paramount	Joan Fontaine	
,, ,, 5	10.30 a.m.	Picture House	Experiment Perilous	RKO-Radio	Hedy Lamarr	
Wed., ,, 6	11 a.m.	Green's Playhouse	She's a Sweetheart	Columbia	Jane Frazee	
,, ,, 6	10.50 a.m.	La Scala	Crazy Knights	Pathe	Billy Gilbert	
,, ,, 6	10.45 a.m.	Cosmo	Scared Stiff	Paramount	Jack Haley	
Thur., ,, 7	11 a.m.	Green's Playhouse	Eadie Was a Lady	Columbia	Ann Miller	
,, ,, 7	10.45 a.m.	La Scala	The House of Fear	G.F.D.	Basil Rathbone	
,, ,, 7	10.50 a.m.	Regal	The Right to Live	Pathe	Gale Storm	
,, ,, 7	11 a.m.	Own Theatre	The Last Gangster	20th Century-Fox	Preston Foster	
		LEEDS.				
Tues., June 5	10.30 a.m.	Ritz	Alaska	Pathe	Kent Taylor	
,, ,, 5	10.30 a.m.	Tower	Affairs of Susan	Paramount	Joan Fontaine	
Wed., ,, 6	10.45 a.m.	Tower	She's a Sweetheart	Columbia	Jane Frazee	
,, ,, 6	10.30 a.m.	Ritz	Crazy Knights	Pathe	Billy Gilbert	
,, ,, 6	10.30 a.m.	Tatler	Scared Stiff	Paramount	Jack Haley	
Thur., ,, 7	10.45 a.m.	Tatler	The House of Fear	G.F.D.	Basil Rathbone	
,, ,, 7	10.30 a.m.	Ritz	The Right to Live	Pathe	Gale Storm	
,, ,, 7	10.30 a.m.	Tower	Waterloo Bridge	M-G-M	Vivien Leigh	
Fri., ,, 8	10.30 a.m.	Tower	The Last Gangster	20th Century-Fox	Preston Foster	
		LIVERPOOL.				
Tues., June 5	10.45 a.m.	Scala	Alaska	Pathe	Kent Taylor	
,, ,, 5	10.45 a.m.	Majestic	Affairs of Susan	Paramount	Joan Fontaine	
,, ,, 5	11 a.m.	Own Theatre	The Last Gangster	20th Century-Fox	Preston Foster	
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,, ,, 7	10.45 a.m.	Majestic	The Right to Live	Pathe	Gale Storm	
Fri., ,, 8	10.45 a.m.	Futurist	A Man Called Sullivan	United Artists	Greg McClure	
		MANCHESTER.				
Tues., June 5	10.45 a.m.	New Oxford	She's a Sweetheart	Columbia	Jane Frazee	
,, ,, 5	10.45 a.m.	Market St. P.H.	Alaska	Pathe	Kent Taylor	
,, ,, 5	10.45 a.m.	Theatre Royal	Affairs of Susan	Paramount	Joan Fontaine	
,, ,, 5	10.30 a.m.	Gaumont	Experiment Perilous	RKO-Radio	Hedy Lamarr	
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,, ,, 7	10.45 a.m.	Theatre Royal	The Right to Live	Pathe	Gale Storm	
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Fri., ,, 8	10.45 a.m.	Gaumont	A Man Called Sullivan	United Artists	Greg McClure	
,, ,, 8	10.45 a.m.	Gaiety	Partners of the Trail	Pathe	Johnny Mack Brown	
		NEWCASTLE.				
Tues., June 5	10.45 a.m.	Stoll	Alaska	Pathe	Kent Taylor	
,, ,, 5	10.30 a.m.	Essoldo	Affairs of Susan	Paramount	Joan Fontaine	
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		SHEFFIELD.				
Tues., June 5	10.40 a.m.	Cinema House	Alaska	Pathe	Kent Taylor	
,, ,, 5	10.30 a.m.	Union St. P.H.	Salty O'Rourke	Paramount	Alan Ladd	
,, ,, 5	10.30 a.m.	Hippodrome	Betrayal from the East	RKO-Radio	———	
Wed., ,, 6	10.40 a.m.	Cinema House	Crazy Knights	Pathe	Billy Gilbert	
,, ,, 6	10.30 a.m.	Union St. P.H.	High Powered	Paramount	Robert Lowery	
Thur., ,, 7	10.30 a.m.	Union St. P.H.	The Last Gangster	20th Century-Fox	Preston Foster	
,, ,, 7	10.40 a.m.	Cinema House	The Right to Live	Pathe	Gale Storm	

SITUATIONS VACANT

A SHOWMAN wanted to manage a fine-variety theatre at a coastal town; must be fully qualified in all sides of the business and used to running an independent house.—Reply (in confidence), stating past experience, copy of references, age, and salary required for a permanency, H., Box 740, Kinematograph Weekly.

MANAGER (single) wanted for theatre in Midland County town; good salary and prospects.—Apply in writing, with photo, age, experience, references and state salary required, to Q., Box 743, Kinematograph Weekly.

EMERY Cinema Circuit require immediately keen Manager, proved showmanship and house management ability, for kinema, ballroom and café in Cardiff. Apply, General Manager, P.O. Box 22, Hilsden, Keighley, Yorks, stating age, experience, when free, references, and salary required.

MANAGERS.—First-class, experienced Managers offered permanent positions at good salary; London area.—Apply, giving full details and previous experience, to T., Box 762, Kinematogaph Weekly.

WANTED immediately, Manager or Manageress for small kinema, Devon seaside town; no Sundays.—Partics. and salary to Secretary, 18, Cecil Road, Paignton.

MANAGER required for comfortable kinema in West; small circuit; state salary, age, references, in first letter.—W., Box 729, Kinematograph Weekly.

WANTED IMMEDIATELY, CHIEF OPERATOR; PERMANENT POSITION FOR SMART SEASIDE TOWN; W.E., KALEE.—APPLY, N., BOX 745, KINEMATOGRAPH WEEKLY.

CHIEF Projectionist wanted for small hall West of England; no matinées; comfortable job; permanent. State wages, etc.—Mott, Cinema, Malmesbury.

WANTED, CHIEF OPERATOR FOR THE PALACE CINEMA, DEVIZES; PERMANENCY. — WRITE, STATING WAGES REQUIRED, AND ENCLOSING REFERENCES, ETC., TO VALE CINEMAS (DEVIZES), LTD., BARCLAY'S BANK, CHAMBERS, PEWSEY, WILTS.

PROJECTIONIST wanted; comfortable permanency offered for useful man; modern kinema, in country town; could arrange for wife as Second if desired; house available.—Particulars, Rutland Cinema, Uppingham, Rutland.

PROJECTIONISTS: CHIEF, SECOND, THIRD AND FOURTH, FOR LARGE KINEMA REOPENING SHORTLY; GOOD SALARY. TRAVELLING AND REMOVAL EXPENSES PAID TO APPLICANT FROM THE PROVINCES. —APPLY, COVENTRY STREET CINEMAS, 43, UPPER BERKELEY STREET, W.1.

RELIEF Chief Operator required for June 11, one week, Yorkshire holiday resort.—L., Box 753, Kinematograph Weekly.

EXPERIENCED Operator required.—Apply, Metropole de Luxe, Ashley Road, Bristol.

WANTED immediately, Operator-Electrician; comfortable permanency useful man.—Apply, with details and salary, General Manager, Exmouth Cinemas, Regal, Exmouth.

SECOND AND THIRD OPERATORS; PERMANENT POSITION. — REGAL, HIGHAMS PARK. LARKSWOOD 1888.

FIRST-CLASS Organist required for London kinema.—Full details and salary to R., Box 749, Kinematograph Weekly.

SITUATIONS WANTED

EX-SERVICE Man (late Manager) of two leading Circuits seeks manager's position; knowledge of projection and staff management; young, good appearance; excellent references.—Apply, Q., Box 698, Kinematograph Weekly.

MANAGER, 15 YEARS' EXPERIENCE, SEEKS SITUATION WITH INDEPENDENT KINEMA, THEATRE, OR DANCE HALL.—MR. M., 27, VILLA ROAD, S.W.9.

MANAGER at liberty; 30 years' experience (projection, booking, publicity); age 44; go anywhere; would entertain partnership.—H., Box 750, Kinematograph Weekly.

MANAGER desires change; independent or small circuit preferred, where services backed up by long experience would be appreciated; first-class offers only considered.—T., Box 761, Kinematograph Weekly.

SHOWMAN-MANAGER, life experience, used to independent or circuit, publicity expert, smart appearance, would like change in the South; small kinema; no matinées; salary secondary if position congenial.—M., Box 754, Kinematograph Weekly.

PROJECTIONIST, desirous of learning kinema or theatre management, requires position as trainee Assistant Manager; exempt military service; single; first-class references; 13 years' projection; good offers only.—Q., Box 758, Kinematograph Weekly.

CHIEF Operator (31) desires change where advancement may be obtained; 15 years' experience, W.E. and RCA; ten years first house, five years in present; Scotland preferable.—K., Box 752, Kinematograph Weekly.

CHIEF Projectionist, possessing a good general technical knowledge, desires a post with firm supplying kinema equipment, or post in studio; first-class references.—O., Box 756, Kinematograph Weekly.

CHIEF Projectionist, Assistant Manager, well recommended, desires a post where reliability, integrity and ability are first essentials.—P., Box 757, Kinematograph Weekly.

TO Film Companies. — Ex-Theatre 'Cellist, interested in films, has written and collected a vast amount of interesting and varied screen material.—Further particulars, Fred Whitaker, 55, Castle Road, Scarborough, Yorks. I am on military service, so please excuse a delayed reply.)

CHIEF desires change; 19 years' experience, Kalee, Simplex, BTH Projectors, Kalee, B.T.H., Peerless, Magnarc, W.E., B.T.H., A.W.H. sound; wages £7. —Write, R., Box 759, Kinematograph Weekly.

ENGINEER, 15 YEARS' EXPERIENCE, SOUND AND PROJECTION EQUIPMENT, SUPERVISION, INSTALLATION, MAINTENANCE AND REPAIRS, PREVIOUS ELECTRICAL ENGINEERING TRAINING, DESIRES CHANGE, RESPONSIBLE POST.—N., BOX 755, KINEMATOGRAUH WEEKLY.

POPULAR Young Organist, direct from West End, free for engagements Sundays, West and South Midlands.—J., Box 751, Kinematograph Weekly.

FOR SALE AND WANTED

MOY 35-mm. Kine Cameras wanted urgently; price no object; cash on delivery; with or without lens. Also prepared to purchase Studio Dolly Camera Stands.—B., Box 734, Kinematograph Weekly.

FOR Sale, Hewittic Rectifier for two 25-amp. arcs; control panel for same, with meters, resistances and switches, and pair of L.I. Mirror Arcs (one with slide attachment); all in perfect condition and had little use.—Savoy Cinema, Shaftesbury, Dorset.

MOTORS

CONTINENTAL CARS, LTD., Chobham, nr. Woking, Surrey, contractors to the Film Industry. Any make, year, type or nationality of motor vehicle supplied, sale or hire. — Tel. Chobham Woking 131.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

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KINEMAS FOR SALE

SUSSEX.—Mobile travelling Kinema (3 small halls), complete with up-to-date, modern talkie equipment (valued £1,250), producing net income about £1,000 p.a.; excellent proposition; price £2,500 complete. Further details to principals only. —O., Box 746, Kinematograph Weekly.

KINEMA For Sale.—500-seater. Freehold, in the main street of a busy populated Midland industrial town, doing excellent business and good profits; price £11,000. Full particulars principals only; no agents.—Lancaster, King and Co., Accountants, Queen's College, Paradise Street, Birmingham.

CINEMA offer.—Private owner, retiring, would consider £25,000; should show under professional management at least 10 per cent.; seaside; modern 500-seater; grand Freehold solo position; always done good business; first firm offer will get same. — S., Box 760, Kinematograph Weekly.

FOR Sale, Kyrle Cinema, at inland resort, Ross-on-Wye; goodwill, etc., and Freehold of premises.—Apply either to Miss D. I. Dekins, 29, Gloucester Road, Ross-on-Wye, or J. Allan Williams, 17. Gloucester Road, Ross-on-Wye.

KINEMAS WANTED

TO Agents, Film Salesmen, etc.—Have you, or do you know of a Kinema that is closed, without seats or equipment, etc., in Southern England, for sale or to let? Usual commission.—Details to Holdings, Ltd., 32, York Road, Battersea, S.W.11.

SPECIAL NOTICE

RE that Post-war Job.—Will Studio or Kinema Personnel (Technical, Secretarial, Administrative, Production, Scenario Dept., Catering, etc.) register at the Geoffrey Benstead Agency, 122, Wardour Street, London, W.1.?—Phone Gerrard 7041/8110. Licensed annually by the L.C.C.

PATENTS

THE Proprietors of British Patent No. 535,812 for "Colour Kinematography" desires to enter into negotiations with a Firm or Firms for the sale of the patent, or for the grant of licences thereunder. —Further particulars may be obtained from Marks and Clerk, 57 and 58, Lincoln's Inn Fields, London, W.C.2.

PHOTOGRAPHY

PHOTOGRAPHY for Press Publicity and Advertising.—Studio House, 8, Berwick Street, London, W.1. Gerrard 7184.

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